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FOREWORD

The first issue of "SHANMUKHA" came out in April 1975, with the very auspicious picture of Muthuswami Dikshitar on the front cover. The motto of this Journal is to present the growth and development of the arts, especially music and dance, over centuries with particular regard for historical accuracy, meticulous scholarship and true objectivity of presentation and in a style free from honking rhetoric. "Shanmukha"'s unproclaimed aim is to present interpretations meaningfully. Every article has been presented with a sense of responsibility, a healthy apprehension of accountability to the public.

"If you write anything remarkable, the magazine and the newspapers will find you out. Produce anything good and an intelligent editor will jump at it.... An editor is a person under contract with the public to furnish them with the best things he can afford for his money" said Dr. O.W. Holmes. These sage counsels have been duly kept in mind all these years.

The large variety of themes dealt with in the various issues since 1975 will tell its own story: biographical sketches of the great, and not so great composers: the great Triumvirate of Tyagaraja, Dikshitar, Syama Sastry of course: Swati Tirunal, Annamacharya, Purandara, Kshetragna, Subbarama Dikshitar, Veena Kuppa Iyer, Arunagirinather, Papanasam Sivan etc. as well as Margadarsi Sesha Iyengar, Gopalakrishna Bharati, Narayana Teertha, Maha Vaidyanatha Iyer, Patnam Subramania Iyer, Vasudevachariar, Tiger Varadachariar, Anantharama Bhagavathar.

Also of the great musicians like Sarabha Sastrigal, Veena Seshanna, Nara-simha Iyengar, Wallajapet Venkataramana Bhagavathar, Ariakudy. The careers of instrumentalists like Trichy Govindaswami Pillai, Papa K. S. Venkataramayya, Palghat Mani Iyer, Veena Sambasiva Iyer have been covered well, too. The usefulness of these career cameos has been acknowledged by those using public forums, including A.I.R etc.

Musical Forms (Kriti, Thanam, Varnam, Swarajati, Opera) have received extensive treatment, with articles from scholars like Sri T. S. Parthasarathy, Sri B.V.K. Sastry, Dr. Ramanathan, Dr. Seetha, Smt. Vidya Shankar, N. R. Bhuvarahan, written with deep insight and with their special patina of scholarship.

A feature that has evoked a great deal of appreciation from the cognoscenti is the presentation from time to time of critical discussions of the trends of music and dance in the contemporary scene: e.g., the approach to Tyagaraja

(Continued on Page 16-H)

"Shanmukha"'s 10 Years—Greetings

R. Venkataraman,
Vice-President of India,
New Delhi.

I am glad to learn that Sri Shanmukhananda Fine Arts & Sangeetha Sabha is bringing out the 10th year edition of its Quarterly Journal "SHANMUKHA". I send my best wishes for the success of the Publication.

T. T. Vasu, President

THE MUSIC ACADEMY, MADRAS

I am very happy to know that 'SHANMUKHA' the official organ of the Sri Shanmukhananda Fine Arts and Sangeetha Sabha, Bombay, will be completing ten years of its publication in April this year. Journals solely devoted to the performing arts in India are small in number and among them the 'SHANMUKHA' occupies a notable place. Besides publishing articles of lasting value, it gives an objective coverage of contemporary events in the fields of music and dance, I wish your well-edited Journal many more decades of purposeful service to Indian Music.

P. V. Subramaniam (Subbudu)
New Delhi.

Running a purely cultural Magazine is no mean achievement. And that for 10 long years.

When pot-pourri stuff is posing innumerable hazards, 'SHANMUKHA' has been in its humble way keeping the cultural flag aloft, thanks to the sober, scholarly and serene Editor, Shri K. S. Mahadevan, who has kept it clear of trash and sensationalism.

My sincere congratulations to one and all behind the scene.

I consider it a special honour to be associated with this noble and purposeful endeavour. God bless.

P. V. Krishnamoorthy, *Vice-Chairman*

Sangeet Natak Akademi

New Delhi.

Sri Shanmukhananda Fine Arts & Sangeetha Sabha, Bombay is one of the best run cultural institutions in the country. While many Sabhas are happy to have an Annual Souvenir brought out, studded with advertisements, the Sri Shanmukhananda Fine Arts & Sangeetha Sabha has been bringing out a Quarterly for many years now. The articles in the Quarterly are of a uniformly high quality and have sustained the interest of the clientele. The Editorial Board has a galaxy of musicologists and critics but the strength of a magazine like "Shanmukha" lies in the tenacity and enthusiasm of its Editor. K. S. M. has been holding the editorial fort for many years now and even after coming down to Madras he continues to hold the editorial chair. The Quarterly has maintained a high standard of excellence and has been a true mirror of the state of the arts. I am confident the Quarterly will grow from strength to strength and may it continue to serve the cause of excellence in music and dance for many more years to come.

Sangeetha Kalanidhi

V. Doraswamy Iyenger

Bangalore-560 055.

I am glad to know that "Shannukha" has completed 10 years of continuous publication. As a constant reader of this magazine, I can say that I found most of the articles to be very enlightening and thought-provoking. May the Goddess of Learning bless "Shanmukha" with many, many, more years of dedicated service to classical music, dance and Harikatha and enable it to create a wider number of true 'Rasikas'.

Padma Sri Lalgudi Jayaraman

It gives one a pleasant surprise to learn that "Shanmukha", the voice of "Shanmukhananda" has already completed a decade of useful service to the cause of music, carrying within its pages highly illuminative articles steering clear of controversies. It also gives pleasure to know that Shanmukhananda Sabha has extended its sphere of service to social activities also.

Having crossed the first phase, "Shanmukha" should now endeavour to make itself more attractive by including a separate section to initiate musical awareness among the younger generation. This would ensure maintaining the continuity of musical appreciation. A section devoted to publication of various music compositions rendered in swara notation would also be a worthy addition.

I wish "Shanmukha" many happy returns and Shanmukhananda Sabha god-speed in its endeavours.

I also take this opportunity to congratulate Sri K. S. Mahadevan in making "Shanmukha" successful and purposeful under his able, mature stewardship.

S. Viswanathan

Chairman & Managing Director

The Enfield India Limited, Madras.

As "Shanmukha" enters the second decade of activity in the ennobling sphere of music and other fine arts, it carries with it an all-round achievement of representative coverage of news as well as subtle themes on classical music, dance, harikatha and similar performing arts established firmly during the first and formative years.

Being the literary and intellectual organ of the popular and reputed 'Sri Shanmukhananda Fine Arts & Sangeetha Sabha' of Bombay, "Shanmukha" has already established a tradition for objective viewpoints and innovative styles in the analysis and appraisal of issues concerning music and dance.

I would like to congratulate both the Editor of the journal and the management of the Sabha and convey my good wishes to "Shanmukha" for larger strivings and greater achievements in the future.

T. S. Parthasarathy

Musicologist & Editor,
Journal of the Music Academy,
Madras.

'I am overjoyed to learn that 'SHANMUKHA', the Journal of the Sri Shanmukhananda Fine Arts & Sangeetha Sabha, Bombay, will be completing ten years of its distinguished-service to the music world. With a membership of 5000 and a Music School with 700 students, the Sabha has already made history in the annals of Indian music. Its hall, one of the grandest in Asia, is as imposing as the achievements of this premier institution of Bombay.

The periodical publication of a music journal of the standard of 'SHANMUKHA', calls for not only expertise in the fields of editing and display but total dedication on the part of its Editor and others connected with it; Shri K. S. Mahadevan, [the honorary Editor, fills the bill admirably, assisted by the Convenor, Magazine Sub-Committee and the Editorial Advisory Board. The result has been a highly delectable quarterly which deserves to be read and preserved for future reference. The galaxy of contributors, the selection of material and the tidy editing make the Journal what it should really be. As a humble contributor myself, I wish the Journal continued service in fostering Indian Music, our common and precious heritage.

R. Venugopal,

Executive Director,
Spencer & Co., Ltd, Madras

I am delighted to hear that "SHANMUKHA" completes 10 years of continuous publication.

I have always felt that "Shanmukha" is a very valuable aid to a student of music and I have personally benefited a lot from following "Shanmukha". I believe that "Shanmukha" with its established stature could indeed afford to reduce its attention to mere contemporary musical events and further improve its coverage on permanent musical values.

With all best wishes to you particularly for all success in your service to "Shanmukha".

B.V.K. Sastry, Director, Regional Centre for Research & Development, Karnataka Sangitha Nritya Academy, Bangalore.
Member: Lalitkala Akademi & Sangeet Natak Akademi, New Delhi.

I am happy that "Shanmukha" Journal is entering its 11th year with a decade of sincere but silent service to the cause of Performing Arts. And as one closely connected with publications on arts, I must congratulate the Shanmukhananda Sabha authorities and especially Sri K. S. Mahadevan, the Editor of the Journal, for achieving this miracle in a field where infantile mortality is the rule than an exception. And I am also aware of what an exasperating work it is.

But it is also comforting to think that this hard work behind each issue of the journal has not gone waste. It has certainly stimulated and inspired the Shanmukha of performing arts i.e., practitioners of Gita, Vadya, Nruthya, Nataaka, Hari Katha and the prekhaka audience.

Sri K. S. Mahadevan and his colleagues are rendering silent but substantial service to the performing arts and the Journal now entering its teens is sure to become more energetic, and enlightening in the matter of proper understanding and preservation of the values of these arts. I pray for all success to the Journal.

Dr. Miss S. Seetha, M.Litt, Ph.D., Professor & Head, Department of Indian Music, University of Madras.

'Shanmukha' has certainly made a mark among Journals on music and allied arts. The various aspects of music and the wide ranging topics covered by it are admirable - serious essays on musicological concepts, critical accounts of composers and performers; notations of rare compositions, book reviews, reports of various music conferences and seminars in Madras, Bombay and other cities. Another creditable feature is the scrupulous avoidance of trivial and controversial issues and other sales gimmicks.

S. Mukund, Bangalore.

"Shanmukha" is a scintillating magazine illuminating its readers about the myriads of facets of classical music. This brilliant gem is shining on the firmament of knowledge since a decade. It is a great pleasure to contribute articles to the magazine. On this Yugadi Day I feel heartfelt happiness in wishing the magazine a brilliant future.

R. N. NAIR

Station Director, All India Radio
Mylapore, Madras

I am delighted that "Shanmukha" has completed 10 years of its very useful service in the cause of good music and allied arts. There will be many in this part of the country who will look with a sense of satisfaction, on the way this journal has performed its useful work.

For those like me, who have attempted to contribute our share however small it be, for the revival of the rich heritage of our musical traditions directly or indirectly, it is an event of significance. Interest in classical Carnatic music was never so high among our people at any other period of our history as at present. This may have its own reasons, but still the part played by Journals like "Shanmukha" and All India Radio in cultivating taste for good music is not small. We can justifiably be proud of this matter.

On this happy occasion I convey my high regards and best wishes to "Shanmukha" for many more years of useful service to the community.



C. Subramaniam

President, Bharatiya Vidya Bhavan
Madras.

I have watched with great admiration the activities of Sri Shanmukhananda Fine Arts & Sangeetha Sabha for the promotion of culture and performing arts. This has become a unique Organisation in the great cosmopolitan city of Bombay.

I am glad to know that their Quarterly Journal "Shanmukha" is completing its ten years of useful service to the community with interesting articles by eminent musicians and distinguished musicologists.

I wish the Sabha and the magazine continued success in their cultural activities.

From Theoretical Concepts to Reality— An Assessment of Carnatic Music

It is the pride of Carnatic music that it is cent per cent indigenous, splendid in its distinct individuality, shot through with a strong leaven of Dravidian culture and backed up by a vast amount of theoretical speculation spanning the centuries. It has evolved itself from its primordial roots in a systematic way down the centuries. Its progression is marked by a steady transition from crudity to refinement, from formlessness to structured beauty. There might have been periods of subdued activity but never a total cessation. The wonderful panorama of its development is a golden chapter in the history of world music.

Vedic Culture

To say that its evolution has been coeval with that of Vedic culture itself is not wildly inaccurate. Melodic at birth, it quickly overcame teething troubles and set itself inexorably on the path of development into an autonomous melodic system of remarkable monumentality. All through its history it has been inward-looking, depending on its own innate potential to forge ahead. Partly, the reasons for this have been geopolitical. The South Indian peninsula had for long remained comparatively secure from major political and cultural convulsions, having been hemmed in by the Vindhya and their dense forests

in the North and the ocean on the three other sides. Nevertheless, the Vedic culture had established itself throughout the country long before the dawn of history. How this happened is one of the great mysteries that have eluded our understanding.

Evolution

However, it was on these secure foundations that Carnatic music began its sheltered evolution, absorbing into its fold all the regional impulses, chiefly of the Tamilians. In sharp contrast to this is Western music which changed over from the melodic into the harmonic system and nearer home, North Indian music, which became transfused with Persian influence, inevitably undergoing a sea-change in the process. But in the case of Carnatic music there was no such break in continuity but a direct line of development.

For many centuries, it remained a handmaid of the stage and at some point in history weaned itself away from it in order to steer an independent course. Dance followed suit. But even by this time music had manifested itself in a variety of instrumental media which were classified to perfection by Bharata himself. The grand idea of providing instrumental accompaniment to vocal music had already reached

Taste of the Town



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an advanced stage of experimentation as early as Bharatha. By 'accompaniment' I mean both musical and rhythmic kinds, which *ipso facto* points to the level of sophistication attained so early in its history.

The rich heritage of Bharatha's time must have remained intact for many centuries till it became 'a gem of purest ray serene' in the hands of the great triumvirate of composers. They achieved a cult of beauty which has fascinated generations of worshippers down to our own day.

The Theoretical Front

On the theoretical front, there was no let-up in activity. There was a spate of Lakshana granthas written by scholars, either to please their monarchs or to please themselves, but rarely to advance the cause of practical music, though that was their ostensible intention. There was a strong tendency for them to be inspired more by what their predecessors had written than by the contemporary musical predicament, with the result that each new treatise becomes 'a treatise on a treatise of music'. Consider for instance what Sarangadeva has to say in the introductory verse :

अन्ये च बहवः पूर्वे सुसंगीत विशारदा ।

अग्राधश्चोद्यमं येन तेषां मतपयोनिधिम् ॥

निर्मथ्य श्रीशार्ङ्गदेवः सारोद्धारमिमं व्यधात् ।

(Meaning, after a careful perusal of the treatises of all earlier writers, I have gleaned the essence of their opinions which I present in this my treatise).

Again, let us see what Ramamatya (author of Swaramela Kalanidhi) has to say :

संगीत शास्त्रे बहुधा विरोधाः

संश्लेष लक्ष्येषु च लक्ष्णेषु ॥

सर्वे समीकृत्य स राममती ।

तनोतु शास्त्रं वचना तवेति ॥

He sets himself a more ambitious task of reconciling the discrepancies between Lakshana and Lakshya. But even after his time we do find music being bedevilled by much unresolved confusion. The air was seldom free from controversy and each subsequent writer, while claiming to put an end to it, left the issues more clouded than ever. A favourite topic was Raga Classification, speculation about which continued to confound pundits and people alike till the issue was clinched by the genius of Venkatamakhhi.

The Fundamentals

One redeeming feature, however is that, about fundamentals, there is a fair measure of agreement among them. For instance, the nature and importance of 'Gamaka', the defects of a singer, the essential qualifications of a composer and so on. In fact these basic concepts are repeated almost verbatim in many of the treatises as if the authors were never tired of driving them home to the readers. Only when the writer enters the field of controversy, does the tone become pontifical and self-righteous. But, whatever their merits or demerits, we have to be definitely indebted to them for transmitting traditional musical wisdom, however deeply buried it may be under obscurantist notions of religious origin. The grains can be separated from the chaff and the residual wisdom is worth preserving for the lasting benefit of posterity.

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Śruti & Laya

The aim of this article is to examine how far theory goes hand in hand with practice in our music. Let us start with the oft-quoted maxim 'Śruti Mata, Layah Pitṭha' meaning that music is the offspring of Śruti and Laya, both of which are in *loco parentis* to it. 'Śruti' may be defined as absolute consonance of the sound produced with that of a well-tuned drone. Note that 'Śruti' is accorded maternal status which is regarded as higher than the paternal even in Vedas (As proof, witness the vedic injunction 'Matru devo Bhava'). The material status is given the first place in the hierarchy of spiritual values). Thus the primacy of 'Śruti' in our music is established beyond doubt. The whole edifice is built on the *terra firma* of Śruti. Incidentally, the mother symbolises the spirit of the earth (Mātā Sākshāt Kshitest-anubū).

So then, whether we regard it as the life-sustaining mother or the weight-supporting earth, 'Śruti' is basic to our music. Nay, it is crucial and vital to our music in every sense of the word. 'Śruti' deserves to be regarded as the bounteous mother of all our musical enjoyment. Let every person devoted to a melodic system regard the maintenance of 'Śruti' as the highest good. Admittedly, the highest good is not attainable except by the greatest effort. Hence the importance of going all out to realise the objective.

Śruti Neglected

When we look round at the practical world of music, we notice a lamentable lack of enthusiasm in this respect. Instead of

adopting a bold approach to the problem of 'Śruti', our musicians seem to resort to all sorts of subterfuges. They favour sneaky intonations in place of bold articulation. An insidious lack of confidence seems to undercut every effort to sing notes in their proper pitches and the net result will be satisfying to neither the singer himself nor the listener. A debilitated sense of Śruti is, therefore, the heart of the matter. It afflicts the whole body politic of our music.

The Remedy

Nothing short of a Spartan discipline is called for to remedy the dry-rot. A relentless drive towards the creation of awesome austerity standards should alone succeed in the prevailing circumstances. The present cavalier approach to 'Śruti' must be given the go-by and be replaced by a dedicated, almost evangelical fervour to maintain 'Śruti' at a level of blazing intensity. The trouble with us is that success, in ever so modest a measure, induces a sybaritic way of life and once this happens, the down-trend begins apace. The vocal grip is relaxed and the singer is at the mercy of a runaway voice. The next thing that happens is anybody's guess. The singer and the 'Śruti' become locked in a catch-as-catch-can wrestling match, with the former writhing and groaning to assert his superiority and finally biting the dust in irredeemable agony.

But all is not lost. Our violinists, in general, are sensitive enough to satisfy the demands of Śruti. So are our female artistes and a few of our male artistes too, but, when I think of the wood-wind instruments, especially the Nagaswaram, my hackles are raised. The majority of them

are worshippers at the altar of speed and so busy are they that they never pause for a moment to think of the distance that separates them from the Sruti. Sensing their own inherent deficiency, they insist on the drone being kept on the threshold of inaudibility! So pathetic an inadequacy is not without its devastating results. An instrument of such impressive range is reduced to generating a meaningless cacophony.

True place of Laya

As for Laya, the less obtrusive, the better. The root meaning of the word is 'Liyathe asmin ithi Layaha': that which merges is Laya. In other words, it must be so intimately bound up with the music as to be indistinguishable from it. The regulated movement imparted by Laya must give an extra, aesthetic dimension to music. It is deplorable that we, in the South, are far too much in favour of an aggressively demonstrative display of Laya, full of harsh explosive beats serving only to extinguish the soothing effect of the music itself. A toning down of the beats, if not their total elimination, would go a long way in gaining a more intimate listener-participation.

Nadha Genesis & Flow

Let us now turn to another commonplace theoretical prescription concerning the provenance of Nada. We are told time and again, the notes produced by a singer must be 'Nabhijanya', that is to say, they must proceed from the very depths of being. Rather vague, one would say, what do we mean by the term 'depths'? The question brings us face to face with vocal dynamics. Our ancients had understood

the secret of imparting strength and tautness to notes by conscious contraction of the abdominal and thoracic muscles. Anyway, the concept itself has received a well-deserved publicity, not only in the Lakshana Granthas but in musical compositions as well.

The benedictory verse of Sangeetha Ratnakara with its double meaning traces the passage of air through various stages till it issues forth as musical sound (Nada). Understandably the journey starts from 'Brahma Granthi' which is situated in Mooladhara Chakra. Though the subsequent stages are not mentioned, they may be by-passed as too recondite for the uninitiated. What is germane to the present discussion is the vital discovery that nada in the strictest sense should originate from the region indicated by the 'Brahma Granthi' which is anatomically at the base of the spinal chord. The statement in the above-quoted verse that the air-current is produced in that 'Granthi' need not be taken literally. What is corroborated by actual experience is the fact that the pressure needed to give strength and tautness to the outgoing sound is applied from this region:

'Nabhi Janya'

This simple truth is open to verification by every singer. Light-weight notes, too, may be produced without any such pressure but maximisation of Nada demands the simultaneous participation of abdominal and thoracic regions. The Mooladhara Chakra at the back and the Nabhi - the Navel - in the front of the trunk, both emphasize the fact that the abdomen is pressed into service. This, I presume, is the significance of the epithet 'Nabhi Janya'. Thyagaraja faithfully followed

this tradition when he composed the song 'Shobhillu'. In the second movement, he speaks in more or less the same strain as Sarangadava, namely, 'Nabhihruthkantha Rasana'. The seven notes are personified as beautiful maidens who hold the composer's mind enthralled.

By way of illustrating the widespread nature of the concept, I should like to quote from a Kanarese poetic work by name 'Bharathesha Vaibhava' (16th century - Name of the poet Ratnakaravarni). The relevant stanza is as follows:

Nabhiyin dhelisi Yedeyolladaci
Shobayamadi Kantadholu
E bhoopa mechcheragiseedharu
Sri Devi
Shobanava Paduvanthe
(Stanza 49 Upparigesandhi)

Again,

Suli Nabhiyolu Putti Mellediyolu vele
Dholagoralolu Prayavadhedbu
Eiayala Brahmarandranavani
bhaidhere
Gillidu mohisidudhalapa
(Stanza 11, Veena Sandhi)

In both the stanzas, the emphasis is firmly placed on 'Nabhi' as the origin. The second stanza figuratively depicts the sound at birth as an infant which as it passes through the chest and the throat instantaneously attains youthful Vigour before it issues forth out of the open mouth.

The Sthayis' Importance

Undoubtedly, the concepts so far expounded are most fundamental to the creation of affective music. But a constant source of regret is that the modality of

producing true Nada is too often forgotten resulting in superficial singing. Properly understood, it helps to mould the human voice in the right way while at the same time investing it with a vibrant quality otherwise unobtainable. A discerning critic can detect a well-cultivated voice in a single note. The golden rule of voice culture is that the voice should be put to rigorous training in the lower register. Seldom do our musicians ever bother to have such a training.

Ninety percent of Carnatic compositions are spread over just one and a half octaves, that is to say, the middle octave and the first half of the upper one. Rarely do compositions begin as the Bhairav Swarajathi of Shyama Sastri and most who attempt it make a hash of the first few bars. Clear, ringing notes are never heard. Instead a breathy, husky rendering is what we commonly hear. Few singers venture to touch notes lower than Mandra Panchama. The lower octave shadjam is just touched by some but they do no more than touch the note. On the whole, in South Indian Music, the voice is getting less and less attention. The general thinking is more on the lines of building up a vast repertoire, which is bound to be time-consuming what with mastering wordy texts and their complicated musical setting. He is left with little time to mind the training of the voice itself.

Are New Creations Necessary?

As if the existing compositions of authentic composers are not enough, more and more are being churned out by the less gifted. In nine out of ten cases, the dogged composer is he who has failed to

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make a mark as a concert artiste. He has little music and less literary competence.

Incidentally, if we observe the qualifications prescribed for composers by the Lakshanakaras, we would shudder to think of setting our hands to composing at all. This is yet another instance of the gulf that separates theory from practice. From the political angle, however, composing falls into the category of fundamental rights and as such, cannot be denied, I suppose. It is another matter when this freedom is exercised to the detriment of art. That is what we see happening today. *The debilitated rehash which passes off for inspired stuff deserves the most emphatic condemnation. The most shocking thing is that there are some who talk dismissively of Thyagaraja and Dikshithar as composers. There cannot be a sacrilege worse than this.*

Mandara Sthayi

My sole purpose in stressing the importance of "Mandarasthayi" practice is that it automatically ensures Nabhijanya notes to be produced. Every single note gets its maximum vocal energy and pleasing tonal quality, with a rare penetrative power in the bargain. The vocal range also gets extended to two-and-a-half octaves, thus affording more scope for the imagination. Let us again, turn to the Lakshana granthas

which lay great emphasis on cultivating the voice in three octaves. Only lately young artistes have been making half-hearted attempts at achieving a three-octave range. Let us hope that the idea will catch on till it becomes the norm.

The Supremacy of the voice

In sum, when the voice is in an ideal condition, the music that is created acquires a magisterial intensity. The voice itself becomes an instrument of luminous evocation, 'singing the sense as well as the sound of the words'. As for the listener, he can saturate himself with a sumptuous feast of sound and carry away many treasureable moments of genuine beauty to mull over. Only a first-rate voice can help to distinguish between music that goes out to meet an audience and music that lets the audience come to it. A large proportion of our musicians fall into the second category, by no means a matter for satisfaction.

I have thus far dealt with some cardinal first principles that determine quality music; and bitter though it may sound, I cannot help pointing out that, the music of the North scores over us in regard to the observance of the aforesaid basic principles. In the light of our increased exposure to that music, it is to be hoped that the short-comings referred to will get eliminated and, it will be possible for South Indian music to rise to its full stature again.

The Much Maligned Critic's Role

By

SUBBUDU

Life is the art of being well-deceived. And in order that deception may succeed, it must be habitual & uninterrupted—William Hazlitt.

There is a story about composer Igor Stravinsky, who once pointing out a flock of sea-gulls in perfect formation and symmetry exclaimed "it is so much like a soaring symphony". But soon when a crow followed the gulls, he quipped "Ah here goes the critic."

Competence

This is the opinion many artistes have about critics in India at least. This, despite the fact that most of the critics here are quite knowledgeable and quite a few can perform also. You have NMN in Madras who can give a concert; Vasudev in Bombay who can with authority tear a dancer to shreds; Sulochana again who also can give a documented account of the follies of an artiste besides giving a full fledged concert herself; SVK at Madras, the illustrious son of SVS and is a concert singer graded by the A.I.R. and finally, the editor of the magazine who wields a Shakespearean pen. One can go on but that would suffice to establish that critics in India have credentials and cannot be dismissed so lightly.

It is no use gloating over the hoary past, when some artistes had held sway over the audience. It must be remembered that

some one else paid for those concerts and audiences were only mute, uninvolved witnesses to the success or failure of such recitals.

Who Pays the Piper ?.....

Today, the situation is quite different. The Rasika pays for his music and expects the best. The consumer is always right. In addition, many of them are very knowledgeable and can reel off scores of ragas with their Arohanas and Avarohanas. Some are wizards in Pallavis and other rhythmic juggleries and can pin-point lapses. That they have started exercising their rights has indeed annoyed the performers. No more attributing failures to the moods of artistes. The audience will pooh-pooh them.

Accountability

Is criticism at all necessary, one might like to ask. "Certainly, Yes" is the answer. In every sphere of activity there is accountability. Even the Prime Minister has to face unpleasant music if he errs. You have the very recent case of the Rajasthan Chief Minister who had to resign merely on moral grounds. That is a healthy tradition in politics. If that be so, why should not artistes be taken to task for their lacklustre performances? Surely, they are not above accountability?

By and large, criticism in India has been well informed and I at least have not noticed any serious lapses in valuations by them. At least none has appeared in the Letters to the Editor column. Then why all this hullabaloo? Why can't criticism be taken in the right spirit? If the critic fails, let him be hauled up in a democratic manner.

No Room for Chauvinism

In this thankless field, I have been the worst affected. Long ago I wrote in a Tamil magazine that there is no use gloating over the hoary past and asserting that all music and dance originated, developed in the Cauvery delta and indeed belonged to that region only. Nothing can be further from the truth. True, there were giants born in that region and held sway over rasikas. One can mention the names of Rajaratnam, Maharajapuram, G.N.B. and the Karaikudi Brothers. But where are they today? Where are their worthy successors? Not one, to my knowledge. For having said this simple truth, I was assaulted at Tiruvaiyaru, and filthy abuses were showered on me.

Let me in all humility ask whether Carnatic music belongs to Tanjore only? Are there no stalwarts in other regions? What about M.S. Subbalakshmi, Pushpannam, Kallidaikurichi Vedanta Bhagavathar, Karaikurichi Arunachalam, Namagiripettai Krishnan and a host of others? Surely, they did not belong to the Tanjore belt. No, it is not the region but the devotion of the artistes that makes the grade for them. Tanjore may have fostered music but that does not give them the edge over the others. Today, there are few great vocalists worth the name in that region. A sorry state of affairs indeed. Parochialism

does not augur well for music or for that matter, any art.

The Criteria

One may ask what then are the credos for a critic. Yes; many. (1) He must be knowledgeable; (2) he must be shorn of prejudices; (3) he must evaluate a performance on its own merits; (4) he must watch audience reaction; (5) he must not catalogue faults only but must try to fathom if there are sparks of genius in the recital that merit mention; (6) he must not use the same yardstick for seniors and juniors alike; (7) he must not be swayed by the name and fame of the artistes; (8) he should not compare as comparisons are always invidious; (9) he must not indulge in personal animosities; (10) he must not swear by any particular style only; (11) he must ensure that his evaluation takes into account the contribution or otherwise of the accompanists; (12) he must also find out whether the concert had fullness; (13) and finally he must always assume a low profile as after all there can be music performances without critics.

Integrity Essential

On their part artistes should always try to give their best unmindful of the size of the audience. They can't take the audience for a ride as those days are long past. They must hold grammar close to their heart. I remember an incident when the great Manpoondia Pillai who after taking several rounds in a time cycle could not arrive at the Samam which was three-fourths beat, after it. After the performance, Dakshinamoorthy Pillai told him that he need not have sloggled that much as many in the audience might not have noticed the slip. To which the great rhythmic savant

said: "For me rhythm is unalloyed truth and deviation would be blasphemy. There might be one person and a knowledgeable one at that, who would place me". May I ask how many today have this noble attitude towards the muse?

Come to stay

Criticism has come to stay whether musicians like it or not. In the West, critics are held in high esteem and are allotted seats in the front row and nobody can occupy it even if it is vacant. As Yehudi Menuhin observed,[§] "When I make the first mistake the critic would point it out; the second, I myself; and I won't be performing the third time to com-

mit the third one". That should be the attitude of an artiste.

A Great System

I have had a long innings in the field and have gained more notoriety than fame. I have not minded it. I hold Carnatic Music as the greatest of all systems, with its exemplary grammar, innumerable compositions of great savants, the most intricate rhythmic patterns and finally, an unfathomable ethos which has built a large audience over the centuries. No other style comes anywhere near it. And hence in my own modest way I want to safeguard its pristine purity, which I am sure I could not have done better, but for my being a 'Critic.'

Accident, the caprice of fashion, the prejudice of the moment, may give a fleeting reputation; our only certain appeal, therefore, is to posterity. The Voice of Fame is alone the voice of truth. In proportion, however, as this award is final and secure, it is remote and uncertain—W. Hazlitt.

What Western Music Critics Felt - Excerpts

Neville Cardus

Harty did not object to criticism if it was "constructive"—a blessed phrase this; it usually means that a criticism is regarded as "constructive" by the subject of it, if it is favourable.

It is hardly necessary for a music critic to remain at a concert from beginning to end sometimes it is not fair and humane for him to do so, either to himself or to the performers.

Whenever music tries to appeal to the average man & woman it compromises its unique part, vacates its citadel of the absolute and becomes an imitation of other all too human arts and phenomena.

The objective critic, the one that insists that 'only the music matters', is the chaser of the futile, the insubstantial and the irrelevant.

For causes deeply psychological, most of us are destined for a lifetime to remain

allergic to certain kinds of tunes and composers. The music critic tries to rationalise inexplicable 'dislikes', only to get no closer to the cause of them. Some law of association is probably the determining factor.

Criticism has a brisk way of pointing out where genius could have been improved.

Our only concern with any artist is first, his originality; after that, whether he has something to say that is worthwhile. He need not soar to the heights. He is not under an obligation to measure himself against the greatest.

Earnest Newman

That is the trouble with music criticism as a profession, which means a great deal of concert reporting. It involves a fearful amount of the most appalling monotony on earth....it involves physical as well as mental pain for the poor critics.

The average man can only dimly imagine what a man with a sensitive musical ear suffers when a violinist or a singer plays or sings persistently out of tune during the greater part of an evening.

The poor music critic has to find fresh epithets each time for the same work of the same performer for perhaps 20 unhappy years.

The number of concerts he attends is sufficient to wear his faculties out in the course of a few years. The finer the man's brain, the more critical it is by instinct, the more baneful is the bondage.

I reserve my enthusiasms for first-rate minds and first-rate things.

The picture generally painted of critics by disgruntled artists is a false one. They have the patience of Job, the endurance of a horse and the sweetness of an Angel.

Into each of our judgments upon music goes the whole man that heredity, early training and life have made us,

I wanted to know (all about music) not for love of knowledge but as a defence against the world's contempt for the ignorant (critic)

An art critic is, by definition, narcissistic. His job is to argue his likes and dislikes in public, then hope that someone takes it all seriously—Robert Hughes, art critic of Time.

The above are all about Western music. But how very valid they are for our music too!

—Ed.]

A Thought-Provoking Music Seminar

The second Music Seminar of the Sri Shanmukhananda Fine Arts and Sangeetha Sabha was held in the Sabha's Mini-auditorium on February 9 and 10, 1985, the theme being "A precise evaluation and analysis of the Trinity's contribution to the growth and development of Carnatic Music" (Tyagaraja, Muthuswami Dikshitar and Syama Sastri). The lectures and demonstrations (supported by Papers) presented at the Seminar by six distinguished musicians and musicologists had the sole aim of stimulating and generating serious thought on the diverse nature and content of the unique contribution of the Trinity which brought about a total renaissance in Carnatic music without sacrificing its moorings and tradition.

The participants were :

Sangita Kalanidhi Dr.S. Pinakapani
Dr. S. Ramanathan
Sri S. R. Janakiraman
Sri T. S. Parthasarathy
Smt. Sakuntala Narasimhan
Smt. Ritha Rajan

First Day — Dr. Pinakapani's Keynote
ADDRESS

The first day of the Seminar was devoted to a presentation of the early history of Carnatic music and its development by stages which acted as formative influences on the work of the Trinity. In his Keynote Address, Dr. Pinakapani said that it was a remarkable divine dispensa-

tion that all the three composers were born in the same place, Tiruvurur, and were contemporaries. They had many points in common: profound scholarship in scriptures and music, disdain for wealth and the ideal of harnessing their musical gifts as a means to attain beatitude.

They had their differences also, differences in their approach to ragas and construction of kritis. The speaker sang a large number of examples to illustrate his points and concluded by saying that the Trimurtis of Carnatic music were Maharshis who were born in this world to establish and spread music as a path to salvation.

Ancient Tamil Music: Dr. Ramanathan

Tracing the early history of South Indian music, Dr. Ramanathan said that the ancient Tamils were highly musical people and had a fairly well developed system of music even when the Silappadhikaram was written by Ilango in the second century A.D. By the cycle of fifths (shadja-panchama bhava or Ilikramam in Tamil) they had arrived at their "Suddha Mela" which is now called Harikambhoji. The Alvars and the Nayanmars further developed this music by composing the Divyaprabandham and Tevaram in Tamil Panns all of which have since been identified with Carnatic ragas. Dr. Ramanathan sang snatches from a number of songs as illustrations.

T. S. Parthasarathi: Milestones in Progress - 700 A.D.—1550 A.D.

Sri T. S. Parthasarathy, in his lecture, covered in a broad sweep the progress of Carnatic music from the 8th to the 16th century A.D. He said that in the 13th century two epochal events took place in the development of Indian music on its theoretical and practical sides. One was the writing of the monumental 'Sangita Ratnakara' by Sarngadeva under the aegis of the then ruler of Devagiri. The second was the composition of the 'Gita Govinda' by Jayadeva at Puri, the first Indian book to contain songs set in given ragas and talas. During the 14th century, sage Vidyaranya, the founder of the Vijayanagar empire, wrote his 'Sangita Sara', the first work to be written on Carnatic music which contains, for the first time, the term 'Mela'. The next work was the 'Svaramela Kalanidhi' of Ramamatya, a court musician of Vijayanagar empire, written around 1550 A.D.

But the treatise that revolutionized Carnatic music was the 'Chaturdandi Prakasika' of Venkatamakhhi (1650) which propounded his scheme of 72 parent scales currently holding sway in South Indian music. Venkatamakhhi also wrote a large number of Gitas and Prabandhas and two of his prabandhas and three gitas were sung by Smt. Ritha Rajan with the help of their original notation. Sri Parthasarathy also covered the contribution of the Haridasa composers of Karnataka who exerted considerable influence on later day Carnatic music.

S. R. Janakiraman: Tallapakkam composers: Muthuswami Dikshitar

Sri S. R. Janakiraman first spoke on the Tallapakkam family of composers who

made significant contributions to Carnatic music during the 15th and 16th centuries, the leading figure being Annamacharya whose songs ran into thousands. Annamacharya's influence could be seen even in the compositions of Tyagaraja who came more than 200 years after.

This speaker later spoke on the special aspects of the music of Muthuswami Dikshitar like the raga bhava, serenity and poise, madhyama kala sabitya and rhythmic settings. The Dikshitar family had contributed some magnificent ragamalikas to our music. Sri Janakiraman sang the 14-raga malika of Muthuswami Dikshitar 'Sri Visvanatham bhajeham' and explained the many literary and musical beauties of the piece which bore ample testimony to the exquisite art of Dikshitar.

Sakuntala Narasimhan: Influence of Hindustani Music

Smt. Sakuntala Narasimhan dealt with the influence of Hindustani Music on the works of Tyagaraja and Dikshitar, particularly on the latter who lived in Varanasi for five years. Some influence of North Indian music was discernible even in Dikshitar's kritis, like 'Nirajakshi' in Hindolam, a Carnatic raga. Dikshitar's handling of Dvijavanti was, however, slightly different from the Jayajavanti of Hindustani music. Svati Tirunal had composed pieces which were wholly in Hindustani ragas and style.

Second Day—Tyagaraja's Contribution: T. S. Parthasarathy

The second day of the Seminar was entirely devoted to an appraisal of the contribution of the Trinity. Sri Parthasarathy

dealt, in great detail, with the unique way in which Tyagaraja had handled his ragas, bringing out their individuality even in the opening phrases of a composition. Tyagaraja's handling of 'apurva ragas' was breath-taking and he had the uncanny knack of exhausting all the sancharas of such ragas in three or four kritis. Sri Parthasarathy sang snatches from many compositions and explained Tyagaraja's approach to ragas.

Syama Sastri's contribution: Dr. Ramanathan

Dr. Ramanathan explained the greatness of Syama Sastri as a composer who *inter alia* revelled in handling talas and said that even if Sastri had composed only his three svarajatis he would have become immortal as a composer. The speaker sang

several examples. Sri S. R. Janakiraman gave an exposition of the Sarabanandana pallavi of Syama Sastri. The Seminar concluded with a general discussion in which all the speakers participated. Smt. Ritha sang two padams and two javalis by way of illustration of these types of compositions.

Sri S. R. Kasturi, the Vice-President of the Sabha, brought the proceedings to a close and expressed the gratification of the Sabha at the overwhelming success of the Seminar. On behalf of the Sabha, he warmly thanked the distinguished participants for all the trouble taken by them and particularly Sri K. S. Mahadevan for his unsparing efforts in organising the Seminar, as a Coordinator.



Pride and Joy about Our Sabha's President Dr. V. Subramanian

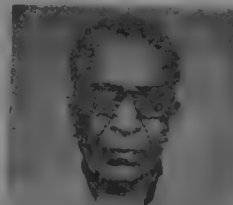
By Prof. T. V. RAMANUJAM

The readers, subscribers, contributors and advertisers of SHANMUKHA (not numerous in number perhaps, but of very high quality, and are found in several parts of India and abroad) are naturally happy that their SHANMUKHA has completed ten years of its strenuous but fruitful life and that its Decennium is shortly going to be celebrated with due eclat and joy.

However, it cannot and should not be forgotten that the SHANMUKHA is the Quarterly Journal of Sri Shanmukhananda Fine Arts and Sangeetha Sabha, whose President has been, for over ten years now, Dr. V. Subramanian. This does not at all mean that the Sabha's Quarterly

Journal will contain *only* the news about the Sabha. In fact, the news about and contributions from the Sabha's members form only a very small part of the Journal. Most of the articles are about other subjects of tremendous and all-time interest, and the authors of such articles are of vast erudition and knowledge; and some of them are top-notch performing artistes like that senior-most Carnatic musician Dr. Semangudi Srinivasa Iyer.

SHANMUKHA and the Members of the Sabha are rightly proud of Dr. V. Subramanian. It is only *some* among the *many* applicants for Congress ticket for standing for elections to the Assem-



Dr. V. Subramanian, M.A., LL.B., D.Litt., M.L.A., Minister, Housing, Slum Improvement, House Repairs & Reconstruction, Prohibition & Excise, Maharashtra Government.

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blies of the States who are considered by the High Command to be suitable to be given that ticket! Further, among those who contest with the Congress I, it is *not* all who win in the election! Thirdly, it is only a few who are considered good enough to stand twice (once in 1980 and again 1985 elections) in the same constituency! And, to crown all these, Dr. V. S. (the esteemed President of our Sabha) won in both the elections by unmistakable margins of votes!

What are the reasons for these achievements of Dr. V. Subramanian, M.A., LL.B., D.Litt., M.L.A. and Cabinet Minister of Maharashtra State? Those, who have had the pleasure of moving with and observing him for a few decades continuously, will readily say that the *true answer* lies in:—

(a) his incorruptibility, integrity and probity of the highest order; (b) his impeccable character and conduct, and (c) above all, his high "sense of the correct values of life."

"Gandhian" to the core, he naturally believes in "plain living and high think-

ing". Dr. V. S. does *not* believe in saying one thing in public and doing quite the opposite thing in private. The way in which he used to conduct the Annual (and Extraordinary) General Body Meetings of our Sabha is a model of *inexhaustible patience and highest humility*. At the same time, he will *not* be "all things to all men", which is an euphemism for 'opportunism'!

If Dr. V. Subramanian, Cabinet Minister in charge of Housing, Slum Improvement, House Repairs and Reconstruction, Prohibition and Excise, believes in the value and efficacy of anything, he practises it *throughout* his life! He found that the ancient system of YOGA is very helpful for improving physical and mental health. He started practising it when he was young and he is still most regular in attending the Yoga classes—at the age of sixty-five and above!

He is now so trim and strong that "he never walks but runs", keeping pace with other models of health like Mahatma Gandhi, Jawaharlal Nehru and Indira Gandhi.



News and Notes

Over to Thiruvapur

A modest beginning is being made by the Sri Kanchi Kamakotipeeta Karnataka Sangitha Seva Trust this March and April to celebrate the "Jayanthi" of the Trinity at Tiruvapur, their birthplace. The drive for funds, ably spearheaded by Padma Sri Lalgudi Jayaraman, has witnessed unparalleled momentum—it could not indeed be otherwise when the great Pontiff has given his blessings. There seems every likelihood now that the collections will touch Rupees Ten lakhs, especially with Bombay fans and Sabhas pitching in with all their wonted zeal for great causes.

Muthuswami Dikshitar's Jayanthi came off on 26 March 1985, he alone having been born in the month of Phalguni, Krithika nakshatra. Sri B. Rajam Iyer and Sri D. K. Jayaraman, reputed for their large repertoire of Dikshitar Kritis, gave recitals on the 26th March, while a later series of concerts has been planned for the Jayanthi celebrations of Syama Sastry and Sri Thyagaraja from 22nd to 28th April at Tiruvapur. In short, the Jayanthi is off to a great start.

Jayanthi Trinity

It was a happy coincidence that "Shanmukha" featured Sri Muthuswami Dikshitar's picture on its cover when it started off in April '75 on its humble journey into the cultural firmament. Dikshitar incarnated our precious musical inheritance of aeons of time. His compositions distil the great essences of our music. As

T. V. Subba Rao put it, "the architectural build of his pieces is at once more subtle, intricate and intellectually satisfying". In his creations, intellect and disciplined emotion exercised a balanced interplay, the Vilambakala being ideally suited for it. Raga, devotional spirit, Sastraic wisdom, musical science are so well fused together, exhaling a serene beauty and tranquility with a sort of pervasive, Miltonic seriousness.

Like Shakespeare, Dikshitar may have had in mind only highly cultured audiences and composed for them. He had a divine inspiration which matched him exclusively to the task of launching a renaissance in Karnataka music. At no stage in all his musical creativity is there any incompatibility between personal artistic impulse and accepted or prescribed formal convention. To quote Aurobindo from another context, Dikshitar had the "self-restraint of infinite power". At the same time, he was a master of subtle nuances in composition like 'Gopuchcha', 'Srotavaha' etc. etc. To study Dikshitar's pieces is to be face to face with a great treatise on Karnataka music.

And so, in this April issue very appropriately, the Trinity's picture adorns the cover—"Shanmukha's" humble homage to the great Monarchs of the Musical Kingdom. Vidwan S. Rajam has contributed an erudite article (in Tamil) in this issue on Dikshitar.

Akademy Awards 1984

Before February 1984, if you had asked a rasika from the South what the Sangeet Nataka Akademi was doing, he would have confessed that he knew next to nothing—except that, once in a while, some top musician or Bharatanaty dancer was presented with some money and shawls. Delhi can be many things to many people: all these years, the Award functions at which the recipients got the insignia directly from the President of India, had been held only in Delhi, by no means the cultural capital of India.

But the kind fairies, represented by the dynamic Mr. T. T. Vasu, President of the Music Academy, Madras, took a hand in the 1984 Award functions. An invitation to hold the functions at Madras in the beautiful premises of the Music Academy was thankfully accepted by Mr. V. K. Narayana Menon, Chairman of the Sangeet Nataka Akademy and his colleagues. The State Iyal Isai Nataka Manram also helped. This is the first time that a venue outside Delhi has been chosen and that venue is appropriately Madras which drew this warm encomium from Mr. Menon: "Madras where tradition and modernity meet, where hospitality is generous and unstinted, where music and the arts are truly valued and have a special and honoured place in the general scheme of things". This move is but the first in the process of changing the Central Akademy's rather petrified image and life-style so as to fulfil its "role as an instrument of social change", as Mr. Menon put it.

The inaugural function held on 23rd February 1985, at which the Vice-President

of India, Mr. R. Venkataraman, was the chief guest, turned out to be a great show-piece. The hard working staff of the Sangeet Nataka Akademy headed by Mr. Kothari, the Secretary, had landed in Madras days before the event, to organise invitations, stage decor etc. The dais at which the dignitaries were seated was beautifully decorated with tall brass lamps lit by oil and wick (and not a pseudo flame) and everything was in unison with a rich, hoary tradition of beauty in art. The Vice-President of India in his thoughtful address stressed the fact that the Akademy embraces all segments of fine arts, ranging from music (vocal and instrumental), dance (all classical forms) and playwriting and acting, down to folk and tribal arts; and it has been giving adequate recognition to all of them through Awards to the best exponents. The diversity and richness of each tradition has been assiduously encouraged and rewarded, he said. Come to think of it, the unity of spirit underlying all these many splendoured cultural activities is unquestionable. There is undoubtedly a growing body of creative artistes in every field and as Mr. Menon put it so aptly "if they need the Akademy, the Akademy needs them more". Sri P. V. Krishnamurthy, the Vice-Chairman, proposed the vote of thanks, after the Awards were given.

If the presentation ceremony was colourful and dignified, the actual daily presentations by the Awardees, enjoyed by many hundreds in the cosy, TTK Auditorium, were quite good—Carnatic music recitals by Flute N. Ramani, Maharajapuram Santhanam, Bharatanatyam by Mrs. Sudharani Raghupathy, Hindusthani

Thou hast made me endless . . .
 This little flute of reed
 thou has carried over hills and dales
 and has breathed through it
 melodies eternally new.

Rabindranath Tagore

flute recital by Chaurasia and other folk items by Awardees hailing from other States; the Jugalbhandi between Kishan Maharaj (tabla) and Umayalpuram Sivaraman (Mridangam) was a thrilling encounter.

But of all the presentations, the one that appealed most to one's higher sense of aesthetics was the dance-drama (Manipuri Style) "Shakuntala" presented by Triveni Ballet and directed by Singhaijit Singh. A blend of quiet charm, fine theatre, subtle action and excellent music and dance made the play a hit. Long after the curtain went down, one's impressions of it remained etched as on a sensitized plate. All kudos to the Sangeet Natak Akademy and particularly its Chairman, Vice-Chairman, Secretary and well-drilled staff members who worked so hard to make a success of these presentations. Will it be Bombay's turn next?

GNB remembered

About his own writings, Hazlitt said: "The opinion of those who know us most, who are a kind of second self in our recollections, is a sort of second conscience; and the approbation of one or two friends is all the immortality we pretend to". The late GNB was one who would have agreed with Hazlitt, so little did he bother about a perennial reputation. But Father Time has his own ways of rewarding committed souls. And GNB's music is *a la mode* and as vibrant, relevant as ever. His style and method are *de rigueur* still.

Proof of this was available in abundance at his 75th birthday celebrations

held on 6th January 1985 at the T. T. K. Auditorium. Sri. S. Narayanaswami presided and in his opening remarks, achieved a wonderful mix of nostalgia, wit, depth of feeling and taste, since he was a close friend of the late G. V. Narayanaswami Iyer and both worshipped at the feet of the Rt. V. S. Srinivasa Sastri. Sri T. T. Vasu released a Souvenir and Dr. Semmangudy Srinivasa Iyer released a Biography of GNB written by three of his admirers in frank adoration. Dr. M. L. Vasanthakumari's speech on the occasion was resplendent. As a great disciple of the maestro she was modesty itself; her remarks came directly from her grateful heart; and as a musician of the first rank, her summing up of her guru was superb. Her recital consisting of GNB's compositions was good.

Sri G. B. Duraiswamy, who has created a Trust to spread the music of his father, spoke very crisply on the occasion, being neither unduly sentimental nor insensitively superficial. The Academy's great auditorium was full to overflowing. This, for a function of this nature held 20 years after his death, was probably the most sincere tribute to GNB. The best work explodes with a delayed impact, it is said. So has GNB's contribution to Carnatic Music.

A well-edited Souvenir containing interesting articles inter alia by Maharajapuram Santhanam, T.R.S., T. K. Murthy etc, was also released on the occasion.

K.S.M.



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(continued from page (ii))

with a leaven of poetry and lyricism by Sri R. Venugopal, Critical contributions from savants like Prof. R. K. Ramanathan, Dr. Semmangudy, Lalgudi, Subbudu. In the same delightful category are the series of articles on the Pancharatna Kritis from the pen of that dedicated student of Sri Tyagaraja, Sri E. N. Purushotham; Savant Sri Rajagopala Iyer's analysis of Dikshitar's Guru Kritis and Navagraha Kritis, pregnant with erudition.

Gowri Kuppuswamy's comparison of the musical scales of East and West, Luis Chen's description of Chinese music, Kuckertz's view of Carnatic music traditions, Jackson's on Tyagaraja were some of the articles dealing with occidental viewpoints on music. The spread of Carnatic music in the Americas was well covered by Messrs Trichy Sankaran, T.V. Sankaranarayan, Jon Higgins etc.

Bharathanatyam is inexhaustible in scope but abundant discussion on its culture, practice and growth has been provided by veterans like Smt. Mrinalini Sarabhai, Balasaraswathi besides Dr. Ramanathan, Chitra Visweswaran, Alamel Valli, Kalanidhi Narayanan, Lakshmi Viswanathan, Nirmala Ramachandran, Dr. Sulochana Rajendran, etc. through their articles. Padama of Kshetragna, Sabapatyaya, Ghanam Krishna Iyer, Subbarama Iyer have been considered in depth. Other forms like Kuchipudi, Mohini Attam, Melattur dance-drama, Kathakali, Yakshagana etc have not been lost sight of. Reviews of important works written by specialists in the field e.g. "Compositions of Poochi Iyengar", "Shobilla Saptaswara" by Michael Nixon and Savitri Rajan, Yoganarasimham's Kritis, "Compositions of Dikshitar by Dr. Raghavan, "Voice culture" and "Tamil Opera" by Dr. Durga etc. by competent reviewers have also been published now and then.

Percussion has been ably handled by masters like Umayalpuram Sivaraman, Nikhil Ghosh, Suresh Talwalkar etc.

An excess of bias in favour of classical Carnatic music is probably discernible over the years. But Hindusthani music has received expert treatment at the hands of Vamanrao Deshpande, Kaikini, Susheela Misra, Sakuntala Narasimhan, Prof. R. C. Mehta, Lakshmi Shankar & others, in these pages, enough to whet their appetites for that discipline too.

I humbly beg to submit that all the above has been a beautiful panorama, a broad-spectrum with its own blend of light and shade. As an adventure too, it probably has been very much worth while for the Sabha which so generously backs this venture; for the readers so many of whom have very sensitive antennae and not least, for the Editor to whom it has been a stimulating assignment.

The sincere and generous greetings we have received on this unique occasion are greatly encouraging. We thank the senders of those Messages for their considerateness, while assuring them that such encouragement will not fail to make "Shanmukha", an instrument of great causes.

The Editor

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The pre-trinity period - prelude to a great action

By

S. R. JANAKIRAMAN

All the music prior to the pre-Trinity period was either too technical or too devotional in character and was lacking in musical aesthetics. The type of music presentable to the listening agency with full musical aesthetics was in the offing. The medieval musical compositions, the prabandhas and suladis, were metamorphosed into forms of a simple nature with a greater musical appeal. The suladis went out of fashion. The only composer of geetas worthy of note belonging to the pre-Trinity period is Paidala Gurumurthy Sastry who is known as Vaigethala Nalubadivela Ragala Paidala Gurumurthy Sastry. Could he have been really so? It is just a hint that the raga system had been developed and that he was evidently a master of a good number of ragas in which he had composed accredited lakshana geetas.

Limited Range of Musical forms

Tana varna, Pada varna, and Choukavarna, ragamalika not to speak of the kriti, these were all the musical forms that were brought to the threshold. Sonti Venkata Subbayya, Pacchimiriya Adiappayya, Pallavi Gopalayyar, Kavi Matrubhutayya, Choukam Veerabhadrayya, Margadarsi Seshayyengar, Ramaswamy Deekshitar, were the top musicians of the pre-Trinity period of music. These composers have contributed quite a lot to the evolution and the

development of the types of the compositions mentioned above which later reached its zenith of perfection in the hands of the musical Trinity and was consolidated by the retinue of composers of the post-Trinity period. It appears that amongst the composers mentioned above, some chose to confine themselves to a limited range, say, a particular musical form or two while some others tried a broader range of musical forms. Pacchimiriya Adiappayya is known as the 'Tana Varna Margadarshi' and the 'architect of Svarajatis' as a dance musical form. As at present, we have no idea about him as a composer of the kriti. Sonti Venkata Subbayya had evidently been the outstanding musician of his times and had the unique honour of singing at the Royal Court on the 'Ugadi' day. A few tana varnas of a highly remarkable standard, say, like those in Bilahari, Purvakalyani, are available. His disciple was Paidala Gurumurthy Sastry referred to above who hails his teacher as Gana Vidya Durandhara.

Tana Varnas

Pallavi Gopalayyar is an accredited disciple of Pacchimiriya Adiappayya. He is easily the acclaimed composer of the kriti and the tana varna compositions. It may not be far from the truth to assert that he outshone his guru himself. His tana varnas in Ata tala in Todi and Kambhoji have

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made a mark by themselves. In this connection it may be recorded here that the popular Ata tala tana varna in Kalyani beginning with the words 'Vanajakshi' is not the composition of Pallavi Gopalayyar; but Mulaivadam Rangasamy is its real author. Thus the tana varna composition attained its full stature of perfection at the hands of Sonti Venkata Subbayya, Pacchimiriya Adiappayya, Pallavi Gopalayyar of the pre-Trinity period and a galaxy of composers, namely, contemporaries of the Trinity and notable composers thereafter, consolidated this musical form of tana varna.

The Kirtana

The keertana was primarily a sacred form to start with, being purely devotional in pre-Trinity period. Some music of a heavier nature was imported into the form of keertana and the so called kriti had its birth. The sahitya of the kriti need not necessarily be secular or of a religious nature. Pallavi Gopalayyar, Choukam Veerabhadrayya and Kavi Matrubhutayya of the pre-Trinity period made a grand beginning. The composers have got to their credit a few kriti compositions standing on the border line between a keertana and kriti. Dhatu, Matu alankaras were tacked on to the kriti composition to contribute to its musical setting of a high order. We find chitta swaras in the compositions of Pallavi Gopalayyar and Kavi Matrubhutayya.

Ragamalika

Ramaswamy Deekshitar followed suit in this regard. But his trump was Ragamalika and Chouka varna. Ramaswamy Deekshitar is the accredited author of the Ashtottara raga tala malika. In this raga tala malika, only 62 talas of the classical

108 talas are used. The composition starts with the traditional suladi sapta talas. As a sample of the medieval prabandha, Ramaswamy Deekshitar composed his 'Chandasela' in Hamsadhvani raga. Taking the model of Ramaswamy Deekshitar, Subbarama Deekshitar, the adopted son of Balaswamy Deekshitar (the younger brother of Muthuswamy Deekshitar) contributed to the repertoire of ragamalika. Sri Muthuswamy Deekshitar has himself composed his immortal and illustrious chaturdasa ragamalika. Ragamalikas are scholarly musical compositions with rich musical aesthetics too. The Tana varnas, too, are of a scholarly nature but are more technical in scope and utility, though they have musical aesthetics or rakti, as we may call it. Thus, the two most important types of musical forms—the tana varna and ragamalika, got fully explored in the hands of the composers of the pre-Trinity period itself.

Pallavi Doraiswamy Ayyar was another composer of the pre-Trinity period who composed tana varnas and kritis. His Arabhi raga Adi tala tana varna and kriti 'Dhurjati Natinchene' in Gouri raga are shining examples of his composing merit.

The Pada varna and the Chouka varna are the other two musical forms which attained perfection in the pre-Trinity period. Ramaswamy Deekshitar is again the most outstanding composer of the Pada varna and Chouka varna. Here one must observe a little caution. The Karvetinagar composers, Govindasamayya and Kuvanasamayya, were the forefathers of the compositions of pada varnas. They lived prior to Ramaswamy Deekshitar.

King Tulaja's Valuable Treatise

The Sangita Saramrutha of King Tulaja was written in 1735 A.D. The Raga Vivekadhyaya of this work gives a correct note on the contemporaneous aspect of the music of the times during which it was written. It was the pre-Trinity period of music. In his Raga Vivekadhyaya, King Tulaja illustrated all the ragas he discussed, with particular reference to the prayogas—that is, the sancharas permissible in the different stages of alapa krama and rachana krama. He cites alapa prayoga, prabandha prayoga, geeta prayoga, thaya prayoga, udgraha prayoga, abhoga prayoga etc., for all the ragas. This is the highlight or the peak for the development and understanding of the raga concept in its entirety. The stage was kept ready for the action to go on—this was "the prelude to a great action" to quote Shakespeare's Macbeth.

Enter the Trinity

Just at the opportune moment, the three master composers Syama Sastry, Thyagaraja and Muthuswamy Deekshitar shone on the musical firmament. The classical Carnatic music of the present day is in every aspect an image of the efforts of these three master composers. These three chose the kriti form as their forte and explored to the full the possibilities of its development. Nothing was left for improvement. Something like a distinctive style of the kriti composition was presented by these 3 composers. If one just be an akriti, one would be able to say whether it is Sastry's or Thyagaraja's or Deekshitar's. Such a gloss was lacking to some extent in the kriti composition of the pre-trinity period.

Of the three, Thyagaraja chose only the keertana and kriti form as his speciality. He has given us keertanas and kritis of different types. His keertanas, too, have been sahitya dominated, but in his kritis, sangita and sahitya have been placed with equal weight. Through his Pancha-rathna kritis, Thyagaraja has given an inkling that he could have been the super-minent composer of the Tana varna composition if only he had cared.

Syama Sastry

Syama Sastry has given us some shining examples of the other musical forms as well—swarajati and tana varna. The musical ebb and flow of his kritis is not so smooth as that of Thyagaraja. Sometimes they are too elaborate and complex like that of Deekshitar. Deekshitar has got to his credit kritis of high flown musical setting with the sahityas couched in an undaunted style and pedantic in the sacred language of Sanskrit. Like Thyagaraja, he has also given an idea of his masterly powers of composing ragamalika through his one solitary creation, viz., the Chaturdasa ragamalika. Deekshitar inherited his rich musical maturity and repertoire through his father Ramaswamy Deekshitar and through one Mudduvenkatamakhi, supposed to be one of the descendants of Venkatamakhi.

As far as the raga system is concerned Syama sastry chose to remain content with the choice of a few popular and rakti ragas, the so called major and the minor ones. He attempted a few rare ragas like Manji and Kalgada. Chintamani was his innovation. The raga system adopted by

Thyagaraja is something very profound. He has composed in as many as 210 ragas, may be a little more or less. Of these, most have their traditional history while some are supposed to be his own marvels of creation. Many a raga has been handled by Thyagaraja for the first time and in some of them, we have his compositions alone, but that, too, only one kriti—Dundhubhi, Vijaya Vasantham, Kokila Varali, Pratapa Varali, Supradeepam etc.

Muthuswamy Deekshitar

Deekshitar had always his eyes on the music of the past. He has adopted mostly the "asampurna mela" system and the Janya there-under handed down through some agent, may be Muddu Venkatamakhi. There are a few ragas which Deekshitar alone has attempted: Ratnavilasam, Mohananata, Mahuri, Kumudakriya etc.

It is also alleged that the authorship of these kritis in such ragas is dubious and simply foisted upon Deekshitar, just for the reason that the Guruguha signature figures therein.

Post-Trinity period

It was left to the composers of the post-Trinity period to think about Javalis and Tillanas in profusion apart from the other musical forms like tanavarna, kriti and ragamalika etc.

The post-Trinity period did achieve something, mainly to consolidate the contribution of the musical trinity. Thus since the pre-trinity period of music furnished only the prelude to a great action, it is reasonable and justifiable to date the commencement of modern musical history only from 1700 A.D. onwards.

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Contribution of Tamil Padas to Carnatic Music

By

Dr. Gowri Kuppaswamy, Univ. of Mysore

Dr. M. Hariharan, Univ. of Mysore

The principal aim of all art is to provide aesthetic pleasure and music does this far more effectively and extensively than any other art. It has a spiritual appeal too. It elevates the soul through its bhava and provides eternal bliss.

In the words of Alan Danielou, the famous French musician and musicologist, "most of the music of the West and the Far East today is either mental or sensual. It does not change the heart; it does not uplift the soul. This is just what Indian music can do and whenever musicians in far away parts of the world have had an opportunity of hearing some of the best music of India, of learning something of its theory, it has opened up further new vistas and horizons, new fields which they are eager to explore.

Padams' Appeal

Music should be devotional in character and wedded to bhakti; for soul music alone would be conducive to spiritual salvation. Over the years, a large number of musical forms have so evolved in South Indian music for the expression of its manifold beauties, that at present it can boast of a rich variety of compositional types. In order to obtain a clear and thorough knowledge of our ragas, different types of compositions like Varna, Kriti,

Padam etc., have to be studied and mastered. The quintessence of each raga is delineated in a beautiful and vivid manner in the Padams. A detailed picturisation of the raga in the Padam is rendered possible through its slow tempo and the characteristic use of subtle gamakas for the music.

An Anga of Prabandha

In a very literal sense, the term 'Padam' indicates just a word or saying. In *Sangita Ratnakara*, Sarngadeva makes mention of the Prabandha with six angas—Svara, Biruda, Pata, Tenaka Pada and Tala. Here pada means merely an expression in words. The term 'pallavi' is made up of the first syllables of the three words, Pada, Laya and Vinyasa. Here, too, pada has the same meaning. According to Venkata-makhi, a Pada which is one of the angas of prabandha, is the line of sahitya which describes the heroic qualities and achievements of the hero. Till the beginning of the 17th century, the term Padam used to denote a sahitya portraying any rasa-bhava.

Sringara Rasa

It was only during the early part of the 17th century that it came to be definitely identified with Sringara rasa in particular. It was the Nayak king of Tan-

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jore, Vijayaraghava Nayak (son of Raghunatha Nayak) who, in his yakshagana 'Raghunathabhyudayam' referred to Padam as a musical piece depicting love or sringara rasa. In present day musical parlance, the term Padam is confined to a composition which belongs to the realm of dance music and treats of diverse aspects of madhura bhakti.

The earliest known songs in our music belonging to this compositional category were Annamacharya's 'Sringara sankirtanalu' based on the Nayaka-Nayika bhava. These were patently the model for Kshetragana in composing his unique and inimitable Padams. Kshetragana, the greatest and most celebrated of the Padam composers, gave fresh impetus to this musical form and in his hands it reached the pinnacle of perfection with the sections like Pallavi, Anupallavi and Charanam couched in a grand musical setting.

Just Doxologies

Till Kshetragana's time, Padams too, like most other musical compositions, were just doxologies-in other words, the themes of the Padams were restricted to the praises and glorification of various deities. But subsequently, the subject matter of most Padams degenerated into adulation of mortals and many Padam composers sprang up who substituted for the deities the reigning monarchs or zamindars who were their patrons. Scores of Padams have been composed by different court poets on the various Maratha rulers of Tanjore. The Padams of Ghanam Krishna Iyer, one of the foremost composers of Tamil padams are in praise of not only different

deities particularly Sri Soundararaja, the presiding deity of his native village, but also some of his patrons like King Amarasimha of Tiruvidamarudur and Kachchiranga, Zamindar of Udayarpalayam.

Evolution of Tamil Padam

As already pointed out, Padam is a 'tridhatu prabandham' with pallavi, anupallavi, and charanam. It is interesting to trace the evolution of the Tamil padams from the medieval prabandhas. Prabandhas have been classified into 3 types - Suda, Alikrama and Viprakrama. Compositional varieties known as Ela, Karana, Dhenki, Vartani, Jhempada, Lambhaka, Rasa and Ekatali belong to the Suda type of Prabandhas. Matanga, the author of *Brihadesti* makes mention of Nadavati, a variety of Gana - Ela prabandha specially suited for the exposition of Sringara rasa. Venkateswara in the Prabandha chapter of his work *Chaturdandi Prakasika* defines Ela-prabandhas (sloka. 318). Subsequent slokas contain a description of the four varieties of Ela-prabandhas-Gana, Mathra, Varna and Desa elas. The Desa-elas are the earlier counterpart of Padams. These Desa-ela prabandhas were composed in the five regional languages - Karnata, Lata, Gauda, Andhra and Dravida. The Ela-prabandhas in Dravida which are presumably the fore-runners of the Tamil Padams, are reported to be pregnant with bhava and rasa but devoid of prasa. It is, however, worthy of note that this alleged absence of prasa is not born out of the sahityas of the Tamil Padams of modern composers as can be seen later.

Padams being essentially dance forms, their musical potentialities are realised in

ull only when heard in dance performances. The dancer is rightly the best interpreter of the meaning and music of Padams. The music of the padams is majestic and learned and is meant for the elite and musically initiated rather than the lay public. Owing to their technical excellence, Padams earned popularity also as art musical forms and came to be practised by musicians. When Padams are rendered in musical concerts, the introduction of sangatis is out of place in view of the slow and highly emotive music.

Composers of Tamil Padams

The most well known composers of Tamil padams are Ghanam Krishna Iyer, Subbarama Iyer, Muthu Thaandavar, Kavi-Kunjara Bharathi, Papavinasa mudaliar, Mookku Pulavar, Ettayapuram Narayana-swami Iyer, Vedanayakam Pillai, Mari-mutha pillai, Ramalinga Swamikal, Madhura kavi etc. Colloquial words also figure in the padams of some of these composers. Their signatures (mudras) may occur in the Pallavi, Anupallavi or Charanam.

Talas in Tamil Padams

The rhythm of the Padams in not very rigid due to the preponderance of melody. It flows in a slow and natural manner. Pata or rhythmic syllables are absent in padams - a fact which ascribes this compositional type to the sphere of nritya or expressive dance.

The talas Adi, Rupak and Misra chapu are most commonly met with in the vast majority of Tamil Padams. Tripata and Ata tala are also used in some Padams.

During medieval times, Adi tala was referred to as Jhampa tala. Names of talas like Atta chapu, Eka, Jhampa and Matya are found in the Padams of manuscripts in Dr. U. V. Swaminatha Iyer's library at Adyar (A descriptive catalogue in Tamil Mss. Vol. IV Madras-1967). As regards this Grah of Talas, one can find 'Sama' or Anagada eduppus in the Tamil padams.

Vilambita and Madya laya are usually used in Tamil padams. A few of these Padams are in Madhyama Kala couched in simple diction. Besides the usual anupallavi and charana, some of these padams also have madhyama kala sahitya called Pin Mudukugal (பின் முடுகுகள்) (known as 'katka' in Sanskrit)

Ragas in Tamil padam

The idea of conceiving God as the Nayaka and the human soul as the Nayika the Paramathma - is quite ancient. Spiritual literature centred on divine eroticism of the Vaishnava cult is found in the Bhagavata and in the Ashtapadis of Jayadeva. It also finds expression in the works of Tamil Saivite and Vaishnavite saints like Manikkavachagar (Tiruvachagam), Andal (Tiruppavai) etc. This concept of Nayaka-Nayika bhava with the dual significance of spiritual and mundane love in all their ramifications provided the requisite background for the evolution and development of the musical form Padam.

The chief basis for padam compositions is the Madhura bhakti approach to God. Among the themes of different compositional types, those of the Padams are most ideally suited for the depiction of

diverse types of rasas. Sringara rasa and its various uparasas are the main rasas of Padams. The composers of Tamil Padams have reached unsurpassable heights in portraying erotic mysticism or Sringararasa coupled with bhakti and these Padams have developed to a very high degree of perfection at their hands. Most of the Tamil padam compositions deal with one or other phase of love in a state of amorous separation or union with ample scope for varied exposition. The mood of a particular context in a padam is usually complex and is the outcome of various circumstances and situations of an involved and emotional nature. The sahitya of the Padam by itself may not be adequate to unravel the mood of the context adequately. But the inarticulate language of raga possesses the unique power to portray more by suggestion the deepest and subtlest of the feelings which the articulate words fail to convey. It is therefore possible to forcefully express the import and content of the sahitya through the use of appropriate music as the vehicle for this purpose.

Balanced Music & Sahitya

In the case of the Tamil Padams, the emphasis is found to be equal on both the music and the sahitya: and the music and emotional content of the sahitya seem to be inseparable in each case. The Dhatu and Matu present a harmonious whole, the latter expressing the meaning in words. The composers of Tamil Padams have exercised great care in their selection of apt ragas ideally suited to their themes and the sentiments and atmosphere of the sahityas calculated to bring out the rasas in a forceful manner. The ragas have been so chosen as to bring forth their delicate shades and emotional aspects quite vividly. All the

Tamil padams are invariably set in Rakthi ragas for portraying the rasas of the sahityas faithfully. Kambodhi, Bhairavi, Todi, Kalyani, Sankarabharanam, Pantuvarali, Kedaragowla, Sama, Athana, Khamas, Bilahari, Suruti, Nadanamakriya, Saveri and Ahiri are the ragas most frequently handled by the composers of Tamil padams. Kambodhi in particular accounts for the maximum number of Tamil padams. It is a point of interest that Kshetragna, too, has composed the maximum number of Padams - as many as 37 - in this raga.

Examples

"Yar poyi solluvar" (யார்போய் சொல்லுவார்) of Ghanam Krishna Iyer in Todi raga is fully expressive of the Nayaki's love-sick state of mind.

"Manamurugudhu vizhi punal poonudhu" (மனமுருகுதது விழி புனல்பூனுது) of Muttutandavar is in Nadanamakriya raga. This raga portrays sadness combined with viraha tapa in this padam.

"Manamurugudhu vizhi punal punudu maiyal perugudu madi anal muludu varumunuvili saramennai tindudu" "Sarasa Durai" (சரசாதுரை) of

Mookkupulavar is in Sama raga. The mood of this raga is santha and this rasa eminently fits the sahitya.

"Nithirayil 'soppanathil" (நித்திரையில் சொப்பனத்தில்) of Ghanam Krishna Iyer is in Pantuvarali raga. Here this raga is pictured as the joyful raga.

"Nayakar pakshamadi" (நாயகர் பக்சம்) of Vedanayakam Pillai is in Bilahari

eaga which is ideally suited to depict Vira rasa portrayed in this piece. The sahitya "Payor pidithavan enna seyvane panai-pidithavan baggiyanthane" in the charana is a well known proverb of Tamilnadu.

"Anjugame" (அஞ்சுமே) of Subbarama Iyer is in Kedaragowla, an ancient and auspicious raga. The sahitya of this padam aptly fits the mood of this raga which evokes both Karuna and Bhakti rasas. This is an example of a Padam wherein the eduppu influences the emotion produced by the raga.

"Ini enna pechchu" (இனி என்ன பேச்சு) of Subbarama Iyer is in Sahana. This raga evokes Karuna rasa. Mood of the sahitya is anger coupled with frustration and remorse. The entire compass of the raga used in this Padam is from mandrasthayi Dha to Tarastayi Madhyama.

"Manadariyamale" (மனதரியாமலே) by Muttutandavar is in Kambodhi, a highly rakti raga which is ideally suited for descriptive purposes and diverse moods. It begins with Madhyastayi Madhyama and extends to Tarastayi Shadja and from there Tarastayi Ga. One can find beautiful svarakshara eduppus in the commencement of Pallavi, anupallavi and charana.

"Summa summa varuma sugam" (சும்து சும்து வருமா சுகம்) by Ghanam Krishna Iyer has the same melodic structure as the well-known kriti of Tyagaraja 'Epapamu' in Athana raga. It is said that Krishna Iyer was inspired into composing this Padam after listening to some of Tyagaraja's disciples singing this master-piece of the saint.

Likewise Ghanam Krishna Iyer's Kambodhi padam "Engai Janakiyai" (எங்குள் ஜானகியை) was composed on the model of Tyagaraja's famous kriti 'Ma janaki' in the same raga.

There are a number of Padams in the Telugu and Tamil languages with sahityas conveying identical meaning and it is noteworthy that many of these similar Padams are in the same raga. Instances of such pairs are Kshetragna's Padam 'Mosamaye' and the Tamil Padam 'Mosamanene' both in Ahiri and Sarangapani's padam 'Magudochchi pilachide' and the Tamil padam 'Kanavan vandazhaikkiran' both in Sahana. There are, however, exceptions where Padams in these two languages portraying the same moods and contexts have been composed in different ragas. The pair of Padams 'Thelisenura' in Saveri and 'Arivenaya' in Athana in Telugu and Tamil respectively is a case in point.

Prosodical beauties

The Tamil padas are replete with diverse prosodical beauties like Dvitiyakshara prasa, Antya prasa, Anuprasa, Svaraksharas and Svarasthana padas.

Dvitiyakshara prasa

The rhyming of the second syllables of pairs of lines in the sahitya or a pada is known as Dvitiyakshara prasa or Edukai in Tamil. The following lines taken from Ghanam Krishna Iyer's Padam in Athana and Marimutha Pillai's padam in Todi rages exemplify this prosodical beauty.

Athana; Andi neranthannil mundikkel pengal kannil sandikkamale ni vandu vandu nindral manda marutam anda velai neram enda

nanda kumaranaI nayandu

Todi : Enneramum
Ponnadar
Nannadar

Antya prasa

Antya prasas refers to the rhyme inherent in the ending syllables of the lines of a Pada. The following lines taken from Subbarama Iyer's Padam 'Araikkannudaiyanendru' and Muthutandavar's padam 'Teruvilvarano'.

" Ettay muppurathayum seyday nakait
Iruvarumoru vagaiyoyen padaittu
Patthi sey subbaraman panyim
senchadaiyanai
parikkum vazhiyillada parutta venvidaiyanai;
Teruvil varano Tirumbi parano
Vasal mun nillano Vachakam sollano
nesamy pullano rajanaI vellano"

Anuprasa

Anuprasa denotes the repetition of similar letters, syllables and words in the sahitya. The Pallavi of Ghanam Krishna Iyer's padam in Khamas raga and charanam of Anai Aiya's padam in Dhanyasi raga which are reproduced below, provide good examples.

"tan tan tanayirukka sakalamum
tanayirukka sachidananda gabaname

Athana

parthu kangal-parthatu pol-partha
vidamellam",

varugudu' of Subbarama Iyer in Kambodhi.

'Padari varugudu padaikkudu paduvar kambodhi mayappodi'

Svarasthana padas

Poets like Kadigai Mukku Pulavar and Narayanaswami Iyer who flourishd in the court of Venkateswara Ettappa Maharaja of Ettayapuram were adepts in composing Svarasthana padas.

According to Prof. Sambamoorthy, svarasthana pada is a composition wherein at the commencement of each avarta, the svarakshara beauty is met with. But some of the svarasthana padas of 'the Ettayapuram composers are at variance with this definition as can be seen from the examples given below.

For instance, in the svarasthana pada 'Adi arambakkalavi' of Mukku Pulavar in Todi raga, svarakshara is not present at the beginning of all the avartas, but svaras play the role of the sahitya in the latter part of the Anupallavi as well as the entire charana. Another noteworthy feature of this Padam is that the Mukthayi swara has been set in the Anuloma Viloma krama.

On the other hand, svaras entirely play the role of sahitya throughout the svarasthana pada including Pallavi, Anupallavi and Charanam)—'Parikkanni' of Narayanaswami Iyer in Kalyani raga.

Madras in Tamil Padam

Different varieties of Mudras or signatures are met with in Tamil padams. The padams of Subbarama Iyer abound in

We come across profuse examples of svarakshara beauties in the Padam 'Padari

Raga Mudras. The words 'Kalyani ragam pad' in his Kalyani padam 'Thaiyyale unnal ninaindu' and 'Paduvar Kambodhi' in his Kambodhi Padam 'Padari varugudu' are nice examples.

One can find the svanama mudra of the composer in the charanam of Subbarama Iyer's Sahana padam 'Ini enna pechchu'.

In Ghanam Krishna Iyer's padam 'Velavare' in Bhairavi, paryaya mudra can be seen in the use of different synonyms from the very beginning of the Sahitya to refer to Velan or Muruga.

The Padams 'Niddirayil' of Ghanam Krishna Iyer in Pantuvarali and 'Sarasadurai' of Mukku Pulavar in Sama contain Raja mudra or Poshaka mudra.

Pantuvarali: "muthan amarasimhendrabhupan kirti sollum . . .

Sama : thayaippole samana manakumara ettendir . . ."

In Kavi Kunjara Bharati's padam we find the prabandha mudra in the words 'senchol padam padi, kavikunjaram padam padi' etc.

Nayaka Mudras are found exclusively in Padams whose themes treat the deity as the Nayaka in the context of the Nayaka-Nayika relationship. Examples are the words 'Tiruvottiyur Tyagarajan' in Ghanam Krishna Iyer's padam in Athana beginning with the same words and the words 'Karigirivaradan' in Subbarama Iyer's padam 'Anjukame' in Kedaragaula.

One can find Kshetra mudra also in the above padam 'Anjukame' in the words 'Kanchi nagaril vazhum'. Another example of Kshetra mudra is the words 'Arooril vasare' in the Padam 'Mukhattai kattiye' of Papavina Mudaliar in Bhairavi.

The words 'Vithanka Tyagarajare' in the charanam of the last mentioned padam by Papavina Mudaliar exemplifies the Devata Mudra.

Mythological Anecdotes in Tamil padams

Composers like Muthu Tandavar and Marimutha pillai have composed a number of 'Esal padams' and 'Ninda stuti padams' in Tamil. Many Tamil padams make profuse mention of incidents from ancient puranic stories. To cite just one example, the Padam 'Enneramum' by Marimutha pillai in Todi is replete with references to mythological anecdotes like those dealing with Dhaksha yagnam, Markkandeya charitram, Oordhva tandavam, churning the milk ocean, Thandava darsina for Patanjali and Vyagrapatar, gift of Pasupatha arrow to Arjuna etc.

It can thus be seen that the Tamil padams are not only full of raga bhava and rasa bhava but are also compositions of unsurpassed literary excellence. The composers of these padams occupy an honoured place among the great Vaggeyakaras. They have made an invaluable contribution to the enrichment and refinement of Carnatic music and at the same time to Tamil culture.

The Late Govindaswamy Pillai of Trichy

A GREAT SOUTH INDIAN VIOLINIST*

[In these obituary notices on the great violin maestro, readers will observe an almost inescapable tendency to compare him with that legend—Tirukodikaval Krishna Iyer, who set the Gold Standard for Violin playing. And the second essay by K. Ramachandran draws subtle and interesting distinctions between the art of the two greats. Some comparisons are not odious!—Ed.]

The musical world of South India has sustained a great loss in the premature death of Govindaswamy Pillai of Trichy. He was an artist of superior excellence and his void cannot be easily filled up. He was one of the few survivors of the eminent musicians of the last generation. For some time he was a successful rival of Tirukkodikaval Krishna Iyer, of undying fame and after his death he reigned supreme as a violinist. Endowed with a high intuitive artistic sense, he was able to hold big audiences in rapt attention for any length of time. His play on the violin was characterised by a remarkable individuality, in which was found a rare combination of a fertile imagination and exquisite finish. In his profound knowledge of Sruti and Talam, he was in no way inferior to Krishna Iyer. The assiduous care with which he gained a close acquaintance with his instrument got him an enviable mastery over it; and the result was that he bewitched his audience with the exquisitely sweet tones of his violin and a fine display of his rich imagination. He had an innate artistic consciousness, which saved him and his audience from very

unmusical gymnastics, that are born of a diseased imagination. Whether he elaborated a raga or played svaras in the middle of a song, it was a great treat to listen to him. He looked both to the intellectual and the emotional aspects of music. His Tana-playing was of a novel and charming kind. Besides, this apostle of beauty had none of the mannerisms and contortions which detract much from the merit of a performance. His pose was an ideal type, with a smile playing about his lips, without showing the least sign of fatigue or labour. If we compare the two past masters of the art, we will find that both were ideal artists of a very high order, each excelling the other. Krishna Iyer was scrupulously careful about the classical purity of his style, while Pillai improved the form considerably, though he would now and then take liberties with the style, and offend the ears of a few good fastidious purists.

The musical sense was so highly developed in him that he was able not only to earn an immortal name as a violinist but also to display his skill in playing on the flute and the drum.

* By Mr. G. V. Narayanaswami Iyer, B.A., L.T., Member of the Faculty of Fine Arts, The University of Madras, 1930.

As a man Pillai was a perfect gentleman. His sweet manners, his dignified behaviour and his freedom from gossip or scandal about other musicians, have won for him a great popularity, which coupled with his high artistic talents, have left behind a name which will never perish.

The Other View

•The dance masters of South India have been noted for their instinctive sense of rhythm, and their natural aptitude for grace and what can be more aptly called 'Sukha Bhava'. While many great Brahmins have distinguished themselves as both composers and singers, the predominant element in them was mainly conceptual; they built up the science, as it were, and their demonstrations served as permanent examples. The art of graceful demonstration from the artistic point of view, however, was exhibited to the best advantage by the family of dance masters. Of course, there were good composers like Ponniah Pillai; similarly, there have been, in the realm of demonstration, inimitable masters, like Krishna Iyer, amongst the Brahmins. Following, as it were, the great giant player like Kantan, Natesan etc. Govindaswami Pillai seems to be, unfortunately, the last of the great artistic demonstrators.

Certain points need recapitulation before we proceed to estimate the art of the great violinist. The great composers of the past had other qualifications as a sort of necessary prelude to the learning of *Sangeeta Sastra*; they had to learn the *Veda*, with special reference to *Sama Veda*, and generally, a course in grammar

with special reference to prosody was also undergone. *Sangeetam* was a *Sastra*, and an annexe to the *Veda*—such was the view. Naturally there grew up a reverence towards the science and this reverence worked for good. These preliminaries served a some what unconscious purpose. The great composers were poets first, and then musicians. Most of them were Tennysons and Brownings.

Most of the singers and composers were primarily vocalists, and instrumental music was considered secondary, for very obvious reasons. Instruments yield only *svara rupas*, and a conservative tinge of the extreme type seems to underlie even Tyagayya's notion, when he showed no love for *svara* demonstrations. Hence, only such instrumentalists, as were able to best bring out the approximation to expressiveness, were encouraged. There consequently began a kind of right practice, and an almost ideal course of training was adopted, and out of this old school, as it were, there sprung up such masters like Tirukodikkaval Krishna Iyer, Subbaiyer, and sometime later, Govindaswami Pillai. The ideal aimed at by the instrumentalists was clear-cut—the approximation to the human voice, and the attainment of perfect artistic grace. It is well to take a proper note of the usual paradox, viz, that the great composers were not all of them expert singers or even players; they gave the concepts, and these grew up into music pieces, and were given artistic life and artistic permanence by the expert instrumentalists. It was not enough merely to be a perfect master of an instrument;

the sense of artistic perception was a necessary asset. The luminous circle to which Pillai belonged comprised many potential poets, i.e., they were inborn artists, and their genius lay in demonstration rather than in the composition of *Geetams* etc.

This artistic genius is one which cannot be thrust abextra; it is the result of a complex heredity, playing also a great part though not necessarily. Unfortunately, as fatality would have it, the artistic demonstrator on the instrument is one whose product dies with him and the gramophone is but an empty consolation. The disc is a mere piece of wax. The memories of men, i.e. of competent men, themselves ardent students who have heard their performance, are the only possible sources of evidence for the recording of a comparative estimate, and this is the only kind of monument that can be dedicated.

Comparative Estimate

Even then a description can never pretend to be adequate. But a comparative estimate should be attempted. It may be said pertinently that Iyer represents the masculine type, and Pillai the artistic side of South Indian Music, so far as demonstrative ability goes. We do not of course pay scant respect to other artists who have displayed equal powers. The exquisite touch of Narayanaswami Iyer of Pudukottah still lingers in the gramophone. But his play is not a type. Men of genius alone can produce types. Of course we cannot have any absolute standard of measurement. But a reasoned estimate is possible by persons, who can play on the violin and who know something about

the technique of it. The main features in a typical violin demonstration are, the cultivation of the practice so as to approximate to the tone of the human voice and the gradual mastery over the instrument.

It must be remembered, however, that all players on the instrument are agreed as to one point, that it is the most elusive of all stringed instruments and Pillai was fully conscious of it. The violin poorly compensates the toils of the practitioner. Krishna Iyer, a greater master of the instrument, had to acknowledge it in his declining days, and many of the best performances of Pillai showed also a negative aspect that too much of pains cannot be taken, and that the violin was after all, an inferior one to the Veena, in respect of certain fundamentals. Krishna Iyer was a prodigy; the playing of an *Ata Tala Varna* on a single string is beyond the powers of an ordinary man.

But such feats bespeak an acrobat. They do not form the main features of an artistic genius. Mechanical mastery is even a defect, and is what mere cramming is to an examination. Even though Pillai confessed that he could never successfully get that 'get up, or finished get up,' he had more genuine feeling. He had the right poetic sense which Iyer had not. Iyer was not a poet; he was too prosaic and practical for it; he was not an artist. But he made up for all short comings by his masterly aggressiveness. He had an extraordinary gift of mother wit, that made him the object of universal admiration and reverence. As a man, he commanded the love of none, as a player few could fail to be impressed with his absolute

*Mr. K. Ramachandran, Research Scholar in Music, The University of Madras

mastery over the instrument. He could embellish any *Keertanam*, even of the worst type; he was a brilliant manufacturer. Krishna Iyer evoked admiration, but not full satisfaction. Pillai evoked both. He could please anybody. Six hours of solo did not kindle the least discontent. In his best days he drew tears from the audience—a supreme test of artistic genius. The man spoke for himself in the instrument. He loved the beautiful, truth to him was rhythmic beauty, and all his concepts were present in his play. On one occasion he outbeat the Veena itself and the simple secret was his inner feelings found vent through his magic fingers. Mere mechanical dexterity, excessive ornamentation, undesirable mannerisms—all these were conspicuously absent in him. Another most important advantage, which Pillai had over his great predecessor, was his self-containedness. While practising in his house the writer heard him play without the slightest fault in the absence of a time keeper. Give him any kind of *Pallavi*, in *Adi Tala*, and you will have a ready response. His calmness was exemplary, and his silence majestic. A man of few words, his laconic replies were to the point, but full of modesty and wisdom.

He had, as people used to say, *talam* in his bow. As many expert violinists have agreed, he practised from the first along ideal lines. His bowing was perfect: it described a perfect straight line, so that not even the slightest jarring or scratching sound could be heard. The fundamental points in his style and art can be briefly stated thus. True to the ideals of the school to which he belonged, he

played approximating to the human modulation. This, as such, is vague, but the implication will be clear to any actual player. Technically speaking, we may say, that he chose the *Tanam* style, and in his *raga* development he chose the piper's plan. His best days synchronised with the times of the classic pipers like Natesan; and no wonder, he imbibed many of their touches.

His playing of the *Pallavi* was a special feature. No rough land-marks marred his boundaries. The sailing was perfectly smooth, and the rudder quite steady. It was a beautiful landscape that he painted. Krishna Iyer was fond of climbing rugged mountains of majestic height, but mankind wants fertile evergreen valleys, and Pillai created a veritable paradise of lakes and rivulets and green meadows. Such, metaphorically speaking, was the fulfilled aims of the great violinist. The *pallavi* expansion was a grand treat. It was just the opposite of the heavy howling,—for such it seems to be—of modern exponents. The rhythmic resonance, so peculiar to his fingers, coupled with his *tanam* style of playing, lent an inimitable enchantment to his performances. His *pallavis* were extempore *varnams*, i.e. they had all the graces of a finished *varnam*. He was never taken, aback in concerts, and could always, as an accompanist, improve the vocalist's attempts. He was one of the very few who mastered the *gamakams* perfectly, and his control of the bow and finger pressure were perfect. Technically speaking, he specialised in the *Tripucchha gamakam*.

Above all, it should be clearly noted

that it was his inner sense of beauty and rhythm that made him a great artiste, the like of whom it may not be possible to see for sometime more. Of course, he had not the divine intuition of the great Saraba Sastrigal. The latter combined in him, as did the ancient Brahmins, a culture of a wide order. Sarabhan was undoubtedly a born prodigy and an incarnation. But Govindaswami took care, in other directions, to deepen his sense of symmetry and other artistic requirements. Perhaps many did not know that he was a good flutist, and perhaps a better drummer.

It is a pity that almost all the violinists of the present day have not been in the least anxious to learn lessons from the great master, and there are scores of reasons for the same. There is no use trying to bemoan it, and in this connection, I would like to recall, a conversation I had with Pillai in December 1925. I called on him with a friend of mine, to work out a detailed scheme by which a professional college could be started, and licences be given to those who wanted to teach music. Anybody after cramming a

few *varnas* in an absurd manner could be a "Bhagavatar". The number of Grub Street poets and fiddlers are increasing every day, and I wanted some action to be taken. Pillai frankly said:—"I have given so many performances, having in my mind the benefit of the professionals, and my bitter experience is that, for some reason or other, no one is willing to learn; and as for the college you talk of, it will be a failure". I wish the statement could be falsified. It is our earnest hope that violinists will begin practice in the right way and make their instruments audible, and really musical, instead of the horrid scratching noises, and the screeching tones due to their inventive genius in putting on seven strings (and what not?).. We do not want to cast aspersions, but we do want professionals to remember the great man who passed away recently, and to do honour to him, not only by subscribing to any monument to his memory, but by imitating his silent humility, and his mode of playing. Such attempts alone, sincerely made, are the best monuments. (From the Journal of the Music Academy, First Quarter, 1930—By Courtesy, the Music Academy, Madras)

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Tenth Tansen-Tyagaraja Festival in U.P.

By

Smt. Susheela, Fellow, U.P. Sangeet Natak Akademy, Lucknow

Veteran Bhimsen Joshi

On Sharad Purnima night, nectar is believed to be showered on earth through the silvery moonbeams, and there is music in the air. Music-lovers of Lucknow were treated to the musical outpourings of top artistes on 3 consecutive nights commencing on the full moon night of October, when the prestigious Uttar Dakshin Cultural Organisation presented their keenly awaited 10th Tansen Thyagaraja Festival in Ravindralaya before a discerning and appreciative audience that packed the hall each day.

UDCO

UDCO was born in the cultured and refined atmosphere of Lucknow 10 years ago when a small group of broad-minded and music-loving North Indian and South Indian friends decided to create an organisation through which they would try to understand, appreciate, absorb and promote each other's culture, especially through the media of music and dance. Thanks to a devoted band of selfless workers, UDCO has now grown into a prestigious organisation dear to artistes all over the country. In the course of the first decade of existence, they have arranged over 150 musical evenings in which they have presented vocal and instrumental maestros, up-and-rising artistes, and famous dancers from all styles, "padhdhatis", and "gharanas" from all parts of this vast sub-continent!

UDCO's 10th Tansen Thyagaraja Festival commenced with an enthralling 3 hours' concert by Pt. Bhimsen Joshi who has staged a glorious come-back since the last 5 years or so. This doyen of the Kirana gharana had reigned supreme in the field of vocal music for many decades. Nearly 7 or 8 years ago, his vast fan-following had watched in distress the maestro losing grip over his wonderful voice. By sheer will-power and strict self-discipline, Bhimsen has retrieved his remarkable voice which is at once flexible, powerful, well-modulated and widely-ranged—a voice that can conjure up an unending variety of musical effects, ranging from the most delicate nuances to torrents of *taans* and amazing melodic patterns. Undoubtedly the most popular and celebrated exponent of the Kirana gharana today, Pdt. Bhimsen has enriched it by his unique contributions.

Guru Kula

Since the age of 7, he has pursued the art of music with a single-minded purpose and his music has been tempered and purified by the fires of trials, tribulations and years of rigid discipline under the true *guru-shishya* traditions. His great guru, Sewai Gandharva, was a rigid and unrelenting preceptor, but the boy Bhimsen

won him over through his total dedication to the art and to the guru. Bhimsen's Khayals in "*Shankara*" were characterised by majesty in the slow *khayal*, and the *drut* was studded with some breathtakingly quick and long *taans*—so typical of him. Throughout his rendering of *Khayals* in *Basant* and the following *Jogia Thumri*, the music of the late Ustad Abdul Karim Khan seemed to be haunting his creative mind. As a young boy, it was this Ustad's record of *Basant* that had completely captivated his mind and made him resolve that one day he would sing like the Ustad! *Kafi Thumri* was replete with rich romanticism, and caressing glides of notes ("*meends*"). The Bhajans generated a mood of intense devotional absorption.

Chinna Satyam

Guru (DR) Vempati Chinna Satyam & troupe, who have by now presented 4 popular Kuchipudi dance-ballets before large and appreciative UDCO audiences, presented their latest dance-drama "*Rukmini Kalyanam*". Fresh from their triumphant 4 months' tour of the U.S.A., their performance was flawless. That 17 young dancers (girls as well as boys), each danced her/his role so flawlessly, speaks volumes for the tremendous efforts that this accomplished guru and choreographer has put into the rehearsals. He has paid equal attention to all the 4 aspects of *abhinaya*—the gesture-language or mudras, the costumes and accessories, and the stage settings. The total effect is captivating.

Special kudos must also go to Dr. Vempati's excellent team of musicians whose melodious and constant stream of songs enhances the effect of each situa-

tion. The music-director-cum-Veena-player Sangita Rao is a most accomplished artiste who has a vast knowledge of both Hindustani and Karnatic ragas. The garland of aptly chosen ragas that he has used continually (drawing from both systems) for the dance-drama, provided a veritable feast for the ears. And no one could have kept up this difficult and constantly changing kaleidoscope of ragas as melodiously and flowingly as the golden-voiced Kanakadurga, a disciple of Dr. Balamuralikrishna. She got good vocal support from Srivalli and from the accomplished artistes on the veena, flute and mridangam.

Interest in Kuchipudi

The entire dance-drama was presented in 10 scenes. Vempati has faithfully stuck to the story as depicted in the epics. The recent tremendous revival of interest in Kuchipudi and its wide popularity are mainly due to the dedicated lives of traditional gurus like Dr. Vempati Chinna Satyam who have imparted the art in all its purity to a large number of young and talented exponents. He drew inspiration from the Bhagavata Mela Nataka because he found, even as a young performing artiste, the immense potentialities of this brisk, lively and graceful dance-style *Kuchipudi* for dance-dramas. Many of today's famous Kuchipudi dancers have been his disciples, and he has given admirable training to hundreds of young Kuchipudi aspirants in his Kuchipudi Dance Academy in Madras.

Accomplished MSG.

A fitting finale to the 3 days' Samaroh of UDCO was the spell-binding Violin

(Hindustani) recital by "Violin Vadya Samarat" M. S. Gopalakrishnan, one of the most accomplished and versatile Violin virtuosi that our country has ever produced. He is graded TOP in both Karnatic and Hindustani systems; he has admirable control over both the "*Gayaki ang*" (vocal style) and the "*Tantrakari ang*" (instrumental style), and he is equally at ease in the very slow (*vilambit*) pieces as well as in the fast-paced items; his repertoire is rich in both styles. Groomed rigorously under his famous father, late Parur Sundaram Iyer (who was a master of both styles and a pioneer in popularising the Violin in the North), M.S.G. became a concert artiste at the age of eight. He accompanied Pdt. Omkarnath Thakur in a number of concerts all over the north; he has provided Violin-accompaniment for all the leading Karnatic maestros of the last 40 years or more, and he has given

Karnatic as well as Hindustani Violin concerts (Solo) all over the country! His *Puriya Dhanasri* and *Malkauns* rendered in "*gayaki ang*", his *Yaman* in *Tantrakari* style, his *Thumri Khamaaj* in charming *Poorab ang*, and his Bhajan in the emotional style of Pdt. Omkarnath Thakur speak volumes for M.S.G.'s mastery of the Hindustani style for which he ascribes most of the credit to his "wonderful and generous guru" Krishnanand of Madras. It is after listening to a violin concert of M. S. Gopalakrishnan that Yehudi Menuhin had exclaimed in admiration:—"I have not heard such violin in all my travels!"

Having listened to all the Violin virtuosi of this country in the last 50 years, I can say with confidence that M.S.G. is indeed one of the best—a real wizard on the Violin.

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Yoga and Music

Poorna Yoga manifests itself in different forms at various levels of Yogic heights such as "Nada Yoga", "Bhakthi Yoga" etc. Sometimes it exhibits itself as "Ashtama Siddhis". A Poorna Yogin at his Yogic heights enjoys blissful experience. As a result of this, some Yogins are endowed with supernatural powers of communicating their Yogic experience through the media of their literary creations. It is also possible for the Yogins to exhibit their powers through music that is transcendental.

One such Yogin is our revered Yogacharya Sundaram of Bangalore - an authority on "Yoga" with an international reputation.

One fine day, in December 1942, his Guru Saint Sri Ananda Giri prophetically declared, amidst devotees at Bangalore, during one of the days of "Chaturmayam", pointing to Sri Sundaram, "we have come together to establish Poorna Yoga in this world". How true have his words come in form and spirit?

Yoga & Music

No doubt, Sri Yogacharya Sundaram is a Poorna Yogin endowed with all aspects of Yoga. His Guru's divine touch and magic spell transformed him and shot him up to such yogic heights that he has evolved into a full-blown composer of

music. His compositions proclaim the message of Yoga, Bakthi and religion, serving as a powerful media to propagate the universal truth about Yoga, besides providing a healing touch to those who come to him for treatment of incurable diseases.

To tell the truth, Yogacharya does not know the principles of music at all or its grammar. In his early days, he tried to learn music with the help of a music teacher. The music teacher tried his best to impart to him, nay inject into him, the rudiments of music. Unfortunately, the teacher could not do so. Even the preliminary lessons, he could not understand. Frustrated at this unhappy situation, his teacher declared him "A mis-fit for learning music" and left him.

A Composer

How such a "mis-fit" could compose songs in various less known ragas, in different languages, create literary works, write treatises on Yoga which have gained universal recognition, compose "Dhandakams" in Sanskrit which requires an extraordinary divine gift, remains a mystery. It has to be concluded that all his creations are the by-products of Yoga, which normally a Yogin effortlessly acquires.

To the surprise of all musicologists, he has composed songs in a number of less-

known ragas which are not in vogue in the recent past. A question now arises: how could a man unaware of the ABC of music compose songs and record his spontaneous outflow of his compositions? Thanks to his daughter Sowbhagyavathi Jaya, all his inspired creations are preserved to posterity. Jaya is a Veena player with a rare gift of recording and interpreting her father's compositions which he poured forth with 'unpremeditated ease'. This rare phenomenon of music being married to immortal verse has been commented upon by Prof. Sambamoorthy thus:—

"Yogacharya Sundaram of Bangalore is one of the brilliant contemporary composers. His compositions have

a spark of divinity about them. The thread of Bakti runs through all of them. Clothed in simple and sweet music, they have fascinating appeal. Being spontaneous out-pourings during moments of inspiration, his compositions have a charm all their own".

The purpose of this article is to acquaint the music loving public and musicians at large with the songs of Yogacharya. Now the time is ripe for the eager musicians of to-day to learn, absorb and render them in their concerts and thus satisfy the audience by their dexterous handling of those ragas which were not popularised in the past. (A few mentioned below)

Kriti	Raga	Tala
1. Ramesam Jagadeesam - Suddha Vasantha (Sankaraparana Janyam) - Adi		
2. Sundara Karunayal - Ambojini (Hari Kamboji Janyam) - Adi		
3. Surya Chandram Namamyaham i - Mukthi Dhayini - Vachaspathi Janyam - Adi		
4. Sankaram Sadhupriya Sundaram-"Neela" - Harikamboji Janyam - Adi		
5. Paramaramba Sri Jagadamba - Vedavalli - Gowri Manohari Janyam - Adi		
6. Mayaprabhava - Lathantha priya - Kanakanki Janyam - Adi		
7. Ananda Pathmenabam - Swarna malika - Thodi Janyam - Adi		
8. Ayodyapuri thannazhakaippear - Karnataka Kemas - Harikamboji Janyam - Adi		
9. Bakthi Prapati Paravasya Kodamma - Amba Manohari - Adi		
	Gowri Manohari Janyam - Adi	
10. Varamarul Sambo - Omkari - Karaharapriya Janyam - Roopakam		
11. He Saraswathi Namosthutha-Kokila-Chakravaham Janyam - Thisra Thrupudai		
12. Angullon Eavan - Suddha Katyani-Sankaraparanam Janyam - Adhi (Thisram)		
13. Ghana Manasa Nandhini - Karavani - Gowri Manohari Janyam - Adi		
14. Mughammaridal Gayathri - Smaraaranjini-Kalyani Janyam - Adi Thisram		

Cultural Scene in Karnataka

By

T. B. NARASIMHACHAR

The year 1985 began in right earnest, with the 8-day Musicians' Conference and Music Festival arranged by the Karnataka Gana Kala Parishat at the Malleswaram Rama Bhajana Sabha hall, from 6th January, 1985. Veteran violinist T. S. Tatachar presided over the conference and received the title 'Gana Kala Bhoshana'.

Academic Sessions

The accent was on violin and the participants in the morning sessions dilated on various aspects of this instrument. Dr. R. Satyanarana of Mysore spoke at length about the development of violin and its exponents in this State, against its historical background, for establishing that it was in use in Karnataka even before the time of Baluswami Dikshitar, who is generally believed to have brought it into vogue. Nonagenarian violinist A.S. Shivarudrappa of Mysore created a stir by playing on a violin fitted with a horn, which the then Maharaja of Mysore had presented to him. T. K. Govinda Rao, Chief producer of music, New Delhi, gave a lecture demonstration on the languishing art of 'Nereval'. He sang some snatches to point out how the word-structure remaining constant, the accent shifts on melodic improvisation.

Veena—Old times

Suma Sudhindra, a veena player of the younger set, read a paper on 'Veena from the days of Sarngadeva'. Prof. Gowri Kuppaswamy, assisted by Dr. Hariharan, presented some rare Varnams. Violinist M. Chandrasekaran of Madras gave a lecture demonstration on the art of accompaniment on the violin. There was an interesting symposium on 'Sugam Sangit'. Veteran singer H. R. Leelavathi of Mysore traced its development in this state and its present popularity all over India, thanks to the importance given to it over Radio and Doordarshan, by presenting programmes in different languages. Malathi Sharma and Ratnamala Prakesh, the popular singing duo spoke about the salient features of Sugam Sangit that contributed to its present popularity in spite of the spread of film music. By way of illustration, they sang some Kannada lyrics by well-known poets of Karnataka. N. S. Raman, another popular vocalist of this genre, demonstrated the technique of setting lyrics to music. Prof. M.V. Seetharamiah who presided over the symposium appealed to the practitioners to reduce the number of instruments used.

Rare Krithis of Mysore

Dr. M. B. Vedavalli and M. B. Srirangamma presented some rare krithis of

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Mysore composers. They pointed out that the use of Chittaiswaras was a post-Tyagaraja development. The paper presented by S. Krishnamurthi, grandson of Vasudevachar (with vocal assistance from Malathi and Ratnamala) of some unpublished compositions of his grandfather Vasudevachar, included a swarajathi in Kadana-kuthohala, a kriithi in Pushpalatha, and a Tillana in Shudda Salavi. Tirumale Sisters (T. Sarada and T. Sachidevi) demonstrated some rare Suladis of the 17th century collected from the Tanjore Saraswathi Mahal library. Prof. Pradip Kumar Ghosh of Rabindra Bharathi University, Calcutta, read a paper on the Gandhara Grama.

The vocal concerts in the evenings featured many veterans but the accent was on young local aspirants.

Nitya Nritya.

For the second year in succession 'Nupura', the dance school conducted by Guru Lalitha Srinivasan held an ambitious dance festival for 6 days during the second week of February. One had an opportunity to listen to and see the exponents of Bharathanatyam, Kuchipudi, Mohiniattam, Yakshaganam, Kathakali Odissi. The morning sessions helped the students and followers of dance to better appreciate the evening programmes. The Dhananjayans from Madras led the programmes in all senses. An exhibition of photographs of famous dancers, past and present was an interesting attraction. Dr. N. S. Anantharanga-char spoke about the concept of dance in

ancient Sanskrit literature, right from the time of the Vedas. Lalitha Srinivasan referred to the paucity of dance compositions in the Kannada language and suggested the use of Haridasa compositions and the lyrics of contemporary poets for the purpose. B. M. Sundaram of A.I.R., Pondy, read a very illuminating paper on 'eminent Devadasis of Tamil Nadu' as the repositories of music and dance traditions under the tutelage of eminent Nattuvans.

Dhananjayan's Talk

Dhananjayan spoke about several misconceptions about Karanas in Bharatha natyam and clarified that the 108 karanas depicted in the temple at Chidambaram are only illustrative and not exhaustive; that eminent dancers grew to be selective in the use of karanas on stage by way of simplification and practical application. Sonal Mansingh spoke about the Devadasi traditions in the Odissi dance form and pointed out that Odissi is an amalgam of what is heard, practised and interpreted; that compared to other systems the use of the torso as a body unit is more pronounced. The charis are soft and undulating; that Karanas do exist; that technique is a tool that a dedicated dancer should transcend. Shri B. V. K. Sastri spoke about the 'Devadasis of Andhra Pradesh'. He named many leading personalities amongst them and pointed out that Govindaswamiiah was an outstanding composer of Padavarnams much before the composers of Tamil Nadu. Pandit Narendra Sharma of the Delhi based modern dance school 'Bhoomika' and an

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erstwhile student of Uday Shankar, spoke about his experiments in new creative dances involving body language; that his was an attempt at fusion of Indian traditions suited to modern contemporary world trends. This was demonstrated with the help of his students, the boys and girls.

Dr. R. Satyanarayana spoke in detail about the Devadasi tradition in Karnataka quoting profusely from textual authorities. Dr. Kanak Rele, an eminent exponent of Mohini Attam, gave a lecture demonstration on 'understanding Mohini Attam.' She referred to its antiquity vis-a-vis Kathakali dispelling the misconception that it is a by-product of Kathakali. She pointed out the simplicity of Aharya (accoutrements) and the dance movements - horizontal heights and spirals; the concept of ascent

and descent, the Andolika or the swaying of the body and the accent on Netrabhinaya.

Yakshagana and Kathak

Dr. G. S. Paraniyaviah of Mysore gave a lecture on 'Moodalapaya Yakshagana' (Dodddata) and the need for an in-depth study of its music and dance. S. N. Chandrasekhar, dance critic, spoke about the introduction of Kathak in Bangalore by Chidanand Nagarkar and Ramgopal during the early '30s; explained the Kathak dance technique; the Jaipur and Lucknow gharanas. Meeting under his chairmanship the house passed some resolutions calling upon the State and Central Governments to take steps to project the achievements of Karnataka artistes at the national level.



Book Review

"G. N. B.": A biography by T. S. Vedagiri, K. S. Muthuraman and K. S. Mahadevan, Published by G. B. Duraiswamy. Price Rs. 25

"The great lesson of biography is to show what man can be and do at his best. A noble life put fairly on record acts like an inspiration to others. It exhibits what life is capable of being made" wrote Dr. Samuel Smiles in his famous work "Character". This is just what this biography tries to do and has succeeded in doing. It throws light on G.N.B.'s evolution as an artist, his emergence as a musician of dazzling originality and the musical legacy he bequeathed to us.

There is probably no performing musician today who, in some feature or some measure or other, has not been benefited by absorbing the cardinal elements of GNB's music. He died 20 years ago, but the waves of his artistic empathy are even now washing across our music halls. After Konerirajapuram Vaidyanatha Iyer, he was the vocalist who presented the timeless ragas of our music on a vast canvas. Their architecture bore witness to his incredible imagination and bravura, aided by a powerful voice sprinkling *brikas* like coloured sparks from a Roman candle. He had the "genius to adorn the beautiful" (Hazlitt). Alike in raga depiction, *swaraprasthara*, *neraval* and *pallavi* singing, his technique was flawless. But to his credit, he always gave first place to aesthetics and *bhava*. He honed *tala* from the cumbrous blattancy of old to a knife-edge; and even top percussionists had always to watch him carefully.

He was quite innovative though anchored firmly to traditional parameters.

His thrust in this direction was to sing many new compositions of the Trinity and other composers and also essay ragas not usually sung. Thereby, his concerts acquired a freshness and colour, loved by *rasikas*. "Grihabedam" in raga *alapana* was almost his forte. And yet he would do no violence to any classical rules.

All these and other aspects are well covered in this book. It is written in a flexible style, not at all flamboyant and very readable. The space devoted to GNB's inclinations towards the Muse, journalism and general writing seems well worth it, because it shows what a complete artist GNB was. The authors are apparently not bothered by the impression of over-blown hero-worship that may surface here and there in the book. In this connection, one is reminded of Lord Harewood's caution: "You can generalise about a singer and a voice only with care and reactions must be personal or particular".

Sri G. B. Duraiswamy, the publisher, has done well to keep his father's memory alive in this way. When one puts down this book, GNB's alluring *sareera* keeps sounding in one's sub-conscious mind. Homer's description of the effect of Odysseus on an audience in a far-away land is so appropriate to GNB:

"He ceased. But left so pleasing on the ear his voice that listening still, they seemed to hear."
"Melaty"

Analysis of Geeti-A Musical Compositional Form

By

Tirumale Sachi Devi, M. Music

The substantial form of music viz., delineation of its practical aspect of raga and *tala*, is seen only in the compositional forms. *Geeti* is an ancient form of musical composition—an obsolete one—which is different from *Geeta* practised as preliminary exercises in musical training. The musical structure of the *Geetis* can be identified with 'Samagāna'. This form can be classified under sacred music, wherein the words are composed in praise of Lord Shiva in Sanskrit. Great musicologists like Matanga, Dattila and Bharata have mentioned the *Geetis* and their structure. But Sarngadeva is the first musicologist to illustrate *Geeti* and this is substantiated by the commentary of Kallinatha. It can be observed that *Geetis* are independent compositional forms which maintained their uniqueness for more than twelve centuries. This form had no influence on Prabhandas, another form of musical composition which developed from the time of Matanga. The following is an attempt to analyse *Geetis* with the available illustrations, which in the absence of oral tradition, remains only a subject of academic interest.

The Sangita Ratnakara

The role of compositional form in music is justified by most of the musicologists in their treatises. Among them *Sangita Ratnakara* is an important work on

the theoretical aspects of music along with practical references. Sarngadeva, the author of this work was encouraged by King Singhana of the Yadava dynasty who ruled over Deogiri (modern Daulatabad) from 1210 to 1247 A.D. In the introductory verses of this work, the author states that he hails from Kashmir; belongs to the family of of *Vrshagana* and that his grand father Bhaskara migrated to South India. Sarngadeva's father Shodala was patronised by King Singhana. This patronage was in due course extended to Sarngadeva also. The author styles himself as 'NISSANKA' (one who is free from doubts), He mentions his professional status as 'Karanaagrani' (Accountant-General.)

Sangita Ratnakara is divided into 7 chapters as follows. 1. *Svara* 2. *Raaga* 3. *Prakeernaka* 4. *Prabhandha* 5. *Tala*, 6. *Vadya* and 7. *Nritya*. This work has been published under the Anandastrama series (Poona) and the Adyar Library series, Madras, edited by Pandit Subrahmanya Sastry with two commentaries in Sanskrit: "Sudhakara" by Simhabhoopala and "Kalanidhi" by Kallinatha, with a foreword by Dr. C. Kunhanraja, published in 1943 in 4 volumes. The Editor in his preface observes that this work has 7 commentaries in Sanskrit, one in Hindi and two in Telugu. Out of these, King Simha

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Bhoopala's Sudhakara and Kallinatha's Kalanidhi are exhaustive, giving a detailed explanation on the topics dealt with in the original work. Between these two commentaries, Sudhakara is earlier.

King Simhabhoopala was a versatile scholar and a prolific writer, who has to his credit other works like 'Kuvalayavali', 'Rasaarava Sudhaakara' and 'Kandarpa Sambhava'. His kingdom lay between the Vindhya mountains and 'Sreesaila'. He lived in his ancestral city of 'Rajachala'. Kallinatha, the author of the Commentary, 'Kalanidhi', is said to have lived during the second half of the 15th century. He was ordered to write the commentary on Sangita Ratnakara by King Immadi Devaraja of the Yadava dynasty-Ruler of Vidyanagar (Vijayanagar) who reigned during 1446 to 1455 A.D.

The first chapter 'Swaragathadhyaya' is classified into 8 prakaranas. The 7th and 8th prakaranas deal with Jaathi and Geeti respectively. It may be noted that while describing the forms of Jaatis, the Dhatu (tune) and Mathu are quoted to enable the readers to know the practical aspects of the Jatti form. Following are the Jaatis which are illustrated with swara and Sahitya in 7, 8 and more than 8 sections. They are Shadji, Aarshabhi, Gaandhaari, Madhyama, Panchami, Dhaivathi, Naishadhi, Shadja-kaishiki, Shadjodichchava, Shadjamadhyama, Gandhaarodichchava, Raktagandhari, Kaisiki, Madhyamodichchava, Kormaravi, Gandharapanchami, Andhri and Nandayanti. The first 7 Jaatis are known as Shuddha Jaatis and the remaining 11 are called Vikruta Jaatis.

The Maathu given for the Shadji Jaati with Dhatu in 12 sections is as follows :-

1. S S S B nd P nd
Tam . bhava va la la . . ta
2. gm G G S rg d D
Na ya nam . bu jaa - - dhi
3. rg S. R G S. S S S
kam - - - - -
4. D D D n s nd P S S
ga soo . . nu pra na ya
5. N D P d n R G S G
Kc - li - - sa mu - dbha
6. S D dnp S S S S
... ..
7. S G S M P M M
Sa ra sa kr taati la ka
(Sarasa krita Tilaka)
8. G M dn nd P G rg
pan . . kaa nu le pa -
(Pankanulepa)
9. G G G G S S S S
nam - - - - -
10. S R gr S M M M
na maa - mi kaa - ma
(pranamami kama)
11. D N P dn R G R S
de - hen - dha na na -
(Dehendanana)
12. rg S R G S S S S
lam - - - - -
(lam)

The running matter of the above reads as follows :-

Tam bhava lalata nayanaambhujadhi-
kam Nagasoonu pranaya keli
Samudbbhavam

Sarasa krita tilaka pankajaanulepanam
pranamami Kaamadehendhananalam

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The Lakshana of the above is explained clearly in the commentary given by Kallinatha. This forms the main evidence to establish that this type of musical compositions were in vogue even from earlier times.

Geeti

Geeti is the earliest form of musical composition. Both Bharatha and Matanga have categorised Geetis. According to Sarvagadeva Geeti is defined thus :—

'Varnadyalankrta Ganakriya
padalayanvita
Geetirityuchyate sa cha budhairukta
chaturvidha
Maagadhi prathamageya dwiteeya
dwiteeya chardhamaagadhi
Sambhavitaa cha prthuletye taasaam
lakshya chakshmahe

(Slokas 14-15-geetiprakarana svargathadhyaya-Sangita Ratnakara)
Geeti is the Gaanakriya ornamental with Varna (i.e. Sthayi, Arohi, Avarohi, and Sanchari); alankara (63 alankaras); Pada (words); laya (vilamba, madhya, druta)

Four kinds of Geetis viz., 1. Maagadhi 2. Ardhamaagadhi 3. Sambhaavita and 4. Prthula are explained. For all these compositions, the structure, tala and ganakrama are given in detail, illustrating with dhatu and maathu. In spite of these explanations it is difficult to reconstruct this form in the absence of oral tradition or karnaparampara.

Matanga says since the origin of these geetis is traced to Magadha desa or regions it is called as Maagadhi. Other names are self-explanatory in relation to the mode of singing.

Maagadhi has three avartas-in vilamba, madhya and druta layas; four maatraas in vilamba laya, two maatraas in madhya laya and one maatraa in druta laya (also known as Kaala); Kakaputa tala; eight maatraas with hand gestures (hasta kriyas) namely, Dhruvaka, Sarpini, Padmini, Visarjita, Vikshipta, Pataka, and Patita; Chagana; and Dakshina maarga.

Illustration

■	G	■	C
Dc	-	vam	
dn	dn	■	■
De	vam	Ru	dram
rg	rg	■	rs

Devam Rudramvan de (p.281-Geeti prakarana, Sangita Ratnakara)

In Ardhamaagadhi, though composed in the same way as Magadhi, only the second half of the words appears in this composition as 'Devam vam Rudram dram vande'. Thus the syllable 'dram' is repeated twice. It is 'dwiravritta padam'. Kallinatha justifies this extension and deletion of the vowels of the words in music by quoting Matanga as 'Saamavede geeta pradhana avrth shvarthana driyante'. Further, he says -

'Padakhandanartha bhango na bhavatyatrapiti', While dividing the words into syllables the meaning of the words does not suffer in music. This statement holds good for vowel extension in all the forms of musical compositions. Ardhamaagadhi is also reckoned in chachatputa tala with three laghus; half of the chagana; three matras; talavarta commencing with the kriyas of palmdhruvaka, Sarpini and ending with pataaka and patita, in matra kala.

Illustration

M R G S
Me -

S S D N
vam Rudram

P D P M
dram vande
(page 282-3 Sangeeta Ratnakara)
The other version is illustrated thus:

M M M M
De . vam

D S D N
Devam Rudram

P nd M M P 233 ibid
Rudram Vande

Sambhavitā is defined thus :

Samkshepita pada bhooriguruhu
Sambhavitā Mata (sloka 19 ibid)

The words and swaras are abridged i.e. minimum words are sung. The geet starts with 'Bha' kara syllable and will have more Guryaksharas or Guru letters as illustrated below :

■	Bha	.	M	rg
			ktya	-
R.	G	S	S	
■		vam		
■	■	S	N	
Ru		dram		
■	■	M	M	
■		de		

(Page 284 ibid)

The geeti is composed in Chachaputa tala with more gurus, dwikaala and vartikamurga.

'Prthula' is defined by Sarngadeva as 'Bhoorilagyakshara padau prthula sammata satam' sloka 20 ibid. Kallinatha quotes

Matanga while explaining prthula as 'Bhooyastvatpada gramasya prthula yukta.' Every swara in this geeti is a lagvakshara without intervals-otherwise can be said to be aksharakalas.

Illustration

S du ■ D
Ha ■ pa da
D S D N
yu ga lam -

■ nd P M ■
pra ■ ma ■

(Page 286 ibid)

In addition to these 4 geetis Sarngadeva mentions Kapaala and Kambala geetis. He traces their origin and illustrates with more literature sahitya.

'Sudhdhajaati samudbhuta Kapalanany-dhuns bhavet'.

Raga Janaka Jaatinam talkapaleshu sammitaha'—Sloka 1 - ibid.

Kapaalaas are composed in Shudhdh jaatis. This is also called Janaka jaatis Kallinatha gives a fascinating story about the origin of Kappala and Kambala geetis.

Once Lord Shiva, during Bikshatana (begging for alms) sang the Shadji ragas spontaneously. The music was of a very high order and very moving. The Moon or Chandra adorning the head of Shiva was extremely thrilled with Shiva's music. A drop of nectar from the moon fell into the Brahma Kapala (the begging bowl of Lord Shiva.) Immediately the Kapala started singing in praise of Lord Shiva. Thus it is said the songs or compositions sung by the Kapala came to be known as Kayala form of compositions. Thus there were 7 Kapalas composed in

the 7 Shuddha jaatis viz., Shadji, Arshabi, Gandhari, Madhyama, Panchami, Dhaivati, and Naishadhi. These 7 kapalas were named after 7 Jaatis in which each of the compositions is composed. Sarngadeva explains the form of 7 jaatis (slokas 3-9 of Neetiprakarana) and their definitions in detail. He concludes that the singers of these Kapalas get happiness. According to Kallinatha, the Kapala sung by Brahma for the first time bestows upon their singers and listeners the Ashtaphala.

The Shadji and Arshabhi Kapalas start with 'Jhandum' and are in praise of Lord Shiva. This includes syllables like 'Han', 'Hum' 'Om' and 'Raum', in between the song and ends with salutation to Shiva. Shadji has 13 different sections; Arshabhi has 8; Gandhari 7; Madhyami-9; Panchami-8; and Naishadhi-7. In the absence of the Dhatu it is difficult to trace the musical structure, though the Sahitya is given in the Sangita Ratnakara (Page

279) All these Kapalas are the descriptions of Mahadeva.

Kambala geetis :

The origin of Kambala geetis is traced to the songs which had the origin from the Ear-ornament of Lord Shiva (Even now the diamond studded earring is called *Kammal* in Tamil). A changed version Kambala i. e. Nagabharana) in praise of Lord Shiva. King Simhabhoopala says that Kambala is derived from Panchami Jaati. The Lakshana of Jaati being Panchama Amsa swara, apanyasa and graha swara : Rishaba is Bhautva (occurs frequently); Shadja is Nyasa end-in swara; Madhyama, Dhaivata and Gandhara swaras are alpatva (appears rarely). Varieties in Kambala can be obtained by changing the swaras from alpatva to Bahutva and vice versa.

It may be observed that musicologists from Bharata and Matanga to date continue to present a limited analysis on this compositional form.

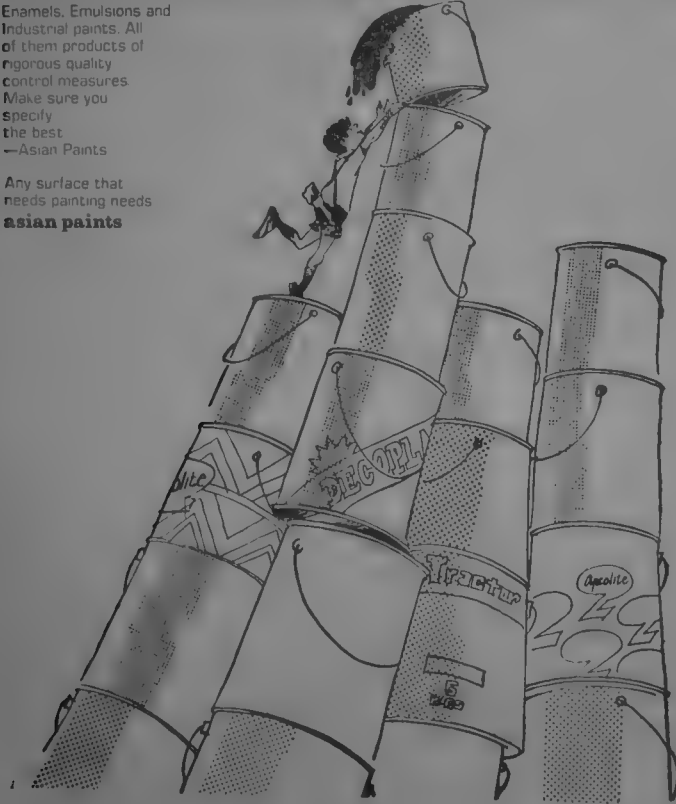


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By

வித்வான் S. ராஜம்

ஸ்ரீ அம்பாள் உபாசகவராவார் ஸ்ரீ முத்துஸ்வாமி தீக்ஷித் அவர்கள். ஆதலால் அவரின் அறிவு வளர்ச்சியும் ஸாஸ்திர நானமும் மிகவும் உயர்ந்த நிலையில் இருந்தது. அபூர்வ படைப்புகளையும் செய்ய அவரால் முடிந்தது. திருவாரூரின் பழமொழிக்கு ஏற்ப திருவாரூரிலே பிறந்த அவர் ஒரு எடுத்துக்காட்டாக விளங்கினார். ராமஸ்வாமி தீக்ஷித் தான் கோயில் பூஜை முதலியவைகளை முறைப்படுத்திய பெருமை லக்ஷ்ண வித்வானாக இருந்ததால் தான் செய்ய முடிந்தது. தீக்ஷிதரின் தடப் பனும் ஆவார் ஸ்ரீராமஸ்வாமி தீக்ஷித். இருவரும் சிதம்பரநாத யோகி என்பவரைக் குருவாக அடைந்து பிறகு தான் மேற்கொண்ட டை இந்திய யாத்திரையில் தன்னுடன் முத்து ஸ்வாமியையும் அழைத்து காசியில் பல ஆண்டுகள் தங்கி பரவலான டைதேசத்து ஸங்கீதத்தையும் உபதேசித்துப் பிறகு தீக்ஷிதரை தேற்கை அனுப்பினார்.

திருத்தணி

அந்த நாத யோகி, முதன் முதலாக திருத்தணிக்கோயிலில் தான் கீர்த்தனங்களைச் செய்ய ஆரம்பித்தார். தீக்ஷிதர்படி ஏறிப்போகும்போது முதியவர் ஒருவர் தீக்ஷிதரை வாயைத் திறக்கச் செய்து கற்கண்டை அதில் போட்டுவிட்டு மாயமாய் மறைந்த உடன், முதல் கீர்த்தனமான 'ஸ்ரீநாதாதி குருகுலே' என்ற அதன் பிரசாதமாக வாங்கியம் உருவாகி கர்ணா ஸங்கீதத்தின் ஆரம்பபாடத்தில் உபயோகிக்கும் மாயமானவைகளை ரசமுடைய ஆசிராடணை அவரோடணை சம்பாதிக்காமலுள்ளது கர்ணா (சாஸ்திர) கருவாக.

சமம், மத்யமம் என்ற நடையும் அமைத்து குருகுல என்ற தன் முத்திரையையும் பதித்து ராகத்தின் பெயரையையும் சேர்த்துசெய்தது பெரிய சாதனை ஆகும். மற்றும் பல கீர்த்தனைகளையும் செய்து 'ஸேத்திராடன'மும் செய்ய ஆரம்பித்தார் இந்த நாதயோகி.

சிதம்பரநாத யோகியையும் தன் கவனங்களில் அடிக்கடி ஞாபகப்படுத்துகிறார் இந்த மகான். தன் குருவுக்குச் செய்யும் வணக்கமாகவும் இருக்கலாம். எம்ஸ்கருத பாஷையில் தான் முழுக் கீர்த்தனங்களையும் இவர் செய்திருக்கிறார். தவிரவும் மந்திரார்த்தம், புராண வரலாறு, சேஷத்திர விசேஷம், ஆகமம், சிற்பசாஸ்திரம் முதலியவைகளையும் அழகாகக் கோர்த்து ராகத்தின் பெயரும் சிட்டஸ வரமும் மத்யமகால ஸாஹித்யமும் கலந்து கீர்த்தனையாகப் போ அல்லது பல்வீச் சமஸ்தி சரணம் என்ற இரு அங்கங்கள் அடங்கிய ஸங்கீர்த்தனமாகவோ செய்தவர் இவர ஒருவரே. அலங்காரம் பூஜை வீதி முறைகளையும் இவர் குறிப்பிடுகிறார். 72 மேள கர்த்தாக்களிலும் கீர்த்தனைகளை முதலில் செய்தவர் இவரே யாவார்.

இதில் வேங்கடமங்கைய அனுசரித்த நிலை ஆரோஹணம் அவரோஹணமும் முழுமையாக இருக்கவேண்டியது இல்லை என, முறைப்பாக்கையாண்டவர் இவர்தான். இவரின் பேரணை கப்பராம தீக்ஷித் அவர்கள் தான் தீக்ஷிதரின் கீர்த்தனைகளைச் செய்து குறிப்பிடும் புத்தகமாகக் கொண்டுவந்தார்கள். மேற்கத்து நான்கு Notation என்று சொல்லும் முறை

யில் முதன் முதலில் வந்த புத்தகம் இது தான் என்று பெருமையாகச் சொல்லலாம்.

பொதுவாகக் கீர்த்தனையைக் கொண்டேதான் ராகத்தின் வடிவை உணரமுடியும். திசுதிநின் கீர்த்தனை விசேஷம் ஸங்கதிகள் அதிகமில்லாமல் முழுராகச்சாரைய ஒரு கீர்த்தனையிலே அடக்கிய பெருமை இவருக்குத்தான் உண்டு. ராகத்தின் அமைப்பு மாறாமல் இருக்க சிட்டஸ்வரமும் மத்யமகால ஸாஸ்ரீத்யமும் உடவுகிறது. சவுக்ககாலத் திற் பெற்றவரே இவர் கீர்த்தனையை போஷாக்குடன் பாடமுடியும். தவிர மந்திரஸ்தாயிலும் கன்றுக நீன்றுபாடும் திறனும் தேவைப்படுகிறது.

கலபமாஸ்குமுத்தை முதல் பாமரர் வரை பாட என்றே, ஏன் பலபேர் சேர்ந்து பாடவும்முடியும்படியாக சங்கரா பரணத்தில் கோட்டுஸ்வரம் போன்று சமஷ்டிசரண கீர்த்தனைகள் 30க்கு மேல் அமைத்துத் தந்திருக்கிறார். Saint George கோட்டையில் இவர் English Band கேட்ட தின் உடுத்துதலாக இது அமைத்திருக்கலாம். தவிர,

தியாகராஜஸ்தி கீர்த்தனைகள் 13
திருவாரூர் பஞ்சஸீகம் கீர்த்தனைகள் 5
மயவரம் அபயாம்பாபா உபத்தி 10
தேவீசுவா வர்ணம் கீர்த்தனைகள் 9+2 11
நவக்ரஹ கீர்த்தனைகள் 9
பஞ்சஸீகம் கீர்த்தனைகள் 5
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ராமர்ப்பண கீர்த்தனைகள் 14
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தோடகணபதி பேரிலும் செய்திருப்பதாகத் தெரிகிறது.

அபூர்வராகத்தில் இவர்கெய்த கீர்த்தனைகள் மிகவும் விசேஷமாகும். 33-வது மேளமான கங்கேய பூஷணியின் ஜன்ம மரணமேனாறியில் அனேகம் செய்திருக்கிறார்.

இதன் ஆரோஹணம் ஸகீமபநிஸ, அவரோஹணம் ஸநிதீபமகஸ 'சங்காம பிராமி மனோஹம்' என்ற ரூப தாளக் கீர்த்தனையில் சங்காபிஷேகம் அனுபவிக்கும் மேனியரும் சச்சிதானந்த ஸ்வரூபியும் மிகவும் கோர ஸ்வரூபியான யமனை தண்டித்து பிறகு அனுக்ரஹித்து பக்த மார்கண்டனுக்கு ஆயுளை அருளியவரும் அபிராமியின் பிராண நாயகரான அம்ருதகேடஸ்வரரை நான் பஜனை செய்கிறேன் என்று துதிக்கிறார்.

"பவநாதம்" என்ற ஜம்பை தாளத்தில் அமைந்த கீர்த்தனம் சுலாடாவான 36-வது மேளத்தில் அமைத்தாகும். ஸநிதீமபதீஸ என்றும் ஸநிதீமபதீஸ என்றும் அஸம்பூர்ணமாக அமைத்திருக்கிறது இத்த ராகம்.

தன் இச்சையால் வானர வேடம் பூண்டவர், நவ வியாகரண பண்டிதர். புத்திசாமர்த்தியம் உடையவர். வானரர்களுக்கு உத்தராகம் தருபவர். கனிந்த மொழி உடையவர். ராகுஸ பூண்டை ஹதம் செய்தவர். உபரிசுத்ததை எப்போதும் உச்சரிப்பவர், சூரியனைத் தாவிப் பிடிப்பவர். பகைவர்களை வெல்லும் விசேஷ பலம் கொண்டவர், யோகம் ராம ஜிபம் முதலியவற்றில் மிகவும் ஆசை கொண்டவர். ஆனந்த பரமாத்ம ஸ்வரூபியான வாயுபுத்திரான ஹனுமானை பக்தியுடன் மருக்கு அறிமுகப்படுத்துகிறார் திசுதிந் அவர்கள்.

4வது மேளமான பானுமதி என்ற ராகத்தில் கண்ட திரிபுட தாளத்தில் திருத்தணி கீர்த்தனைகளின் ஒன்றான முருகனின் கீர்த்தனம் இவரின் ராக ரூபத்தைக் காட்டுகிறது. மேள கர்த்தாக்களை எப்படித் தன்னுடைய சந்தை அப்பியாசத்தில் அவர் தெரிந்து வைத்துக் கொண்டு முதல் கவிதைத் தொடரிலேயே கையாண்டது முருகனின் அருள் பிரசாதமாகத்தான் இருக்க வேண்டும். அபூர்வ

ராகத்தில் நடைமுறையில் அதிகம் காணாத கண்ட திரிபுட தாளத்தில் அமைத்ததும் இவரின் தான ரூபம் வெளிப்படுகிறது.

'குருகுஹஸ்வாமியி' என்ற கீர்த்தனம் ஸநிதீமபதீஸ என்ற ஆரோஹணமும் உடையது.

குமுதக்ரியா என்ற காமவந்தனியின் ஜன்ம ராகக் கீர்த்தனை அலாதி விசேஷம் கொண்டதாகும். ஸநிதீமபதீஸ என்றும் ஸநிதீமபதீஸ என்றும், ஆரோஹணம் அவரோஹணம் அமைத்து இருக்கிறது. 'அர்த்தநாஸ்வரம்' என்ற ரூபத்தான கீர்த்தனையில் அர்த்தநாஸ்வரரை வருணிக்கும் அழகை இங்கு காணலாம்.

அர்த்த ஜாம பூஜையில் விசேஷ அலங்காரம் கொண்டவரும் ஸரீபராஜனை ஆபரணமாக கொண்டவரும் நந்தி வாஹனமும் சென்னி மேனியுடையவரும் குமுதக்ரியா ராகத்தால் துதிக்கப்பட்டவரும் ஆரீபிருகு வசிஷ்டர் முதலியவர்களால் வணங்கப்பட்டவரான சிவனை நான் துதிக்கிறேன் என்று குறிப்பிடுகிறார் (திருச்செங்கோட்டில் உள்ள கோவில்). திசுதிந் அவர்கள் சிறந்த வைணிகரும் ஆவார். வாக்மேயர்களுள் மிகவும் சிறந்தவர். ஸரஸ்வதியிடம் இவருக்கு இருக்கும் பத்தியே பல கீர்த்தனைகள் வினா வானியின்மேல் பாடியதாகும். ராகம் பெயரே கலாவதி, 31-வது மேளம், யாகபரியாவின் ஜன்மம், வக்ரவற்றிய ராகமும். அவரோஹணம், 'ஸநிதீமபதீஸ' தீபஸ ஸநிதீபமபதீஸ மரீஸ என்பது அவரோஹணம். கலாவதி கமலாஸன யுதி என்ற ஆரம்பிக்கும் கீர்த்தனை கலபமான ஆதி தாளத்தில் அமைத்திருக்கிறார். வர்ணனைகள் மிகவும் அழகு மிகுந்தவை.

அக்ஷரங்களையே தன் ரூபமாக உடையவன். வீணை ஏந்தியவன். சந்திரனை யொத்த முகமுடையவன். பிரம்மனின் மனைவி. ஸகல கலைகளுக்கு இருப்பிடமானவன் என்றும் சொல்லி பிரம்மாவின்னுயின் மகனானதால் ஸரஸ்வதி விஷ்ணுவின் நாட்டுப் பெண் என்றும் உறவை ரூபகப்படுத்துகிறார் இந்த வைணிகர்.

இப்போது லக்ஷ்மியை இவர் வர்ணிப்பதை எடுத்துக்கொள்வோம். மிகவும் பிராசனைமான ராகமாகும் மங்கன கைசிசி. மங்கனம் என்றநால லக்ஷ்மி, ராகமும் சேர்ந்து மங்கன கரத்தை அமோகமாக கொடுக்கிறது. இந்த ராகம் பழைய நான் முதல் கலியாணம் முதலிய விசேஷ தினங்களில் பெண்டிர் கையாடுவதற்கும். மாயா மாளவ கேளத்தின் ஜன்மம். இதுவும் வக்ரவர்ணிய ராகமாகும். ஸமீகமீபம தாநிஸ என்ற ஆரோஹணமும் ஸநிதீபமபதீஸ என்ற அவரோஹணமும் கொண்டதாகும். தாளம் மீஸ்ர சாபு. 'ஸ்ரீபார்கவி' என்று ஆரம்பித்து ரங்கநாயகியாக விளங்குபவனும் ஸௌபாக்ய லக்ஷ்மி மன்தனின் தந்தையாகிய விஷ்ணுவின் பத்தி உலகத் தாய் என்று பல்வாறு துதிக்கிறார். ராகம் பூபாளம், காலையில் பாடும் ராகமாகும். திசுதிநின் பூபாளம் தேனாக (9வது மேள கர்த்தா) வின் ஜன்மமாதலால் கந்தா ரத்தை குறைத்து பாடவேண்டும். தற்கால பூபாளம் வேறுபட்டிருக்கிறது ஸநிதீபதஸ ஸநிதீபதீஸ என்பது பேராகும் வரும் முறையாகும். ஸ்வரங்கள் குறைந்த அளவில் இருப்பதால் 3ல் 3 ஸ்வரங்களையும் கீழ் உணர்ந்து பாடினால் மிக ரஞ்சகமாக இருக்கும். திசுதிந் கீர்த்தனையில் சங்கதிகள் அதிகம் கிடையாது. 'சதாஸ்வேஸ்வரம்' என்ற கீர்த்தனம் மிகவும் அழகானதாகும். மகாலக்ஷ்மன

2) தா, பகப | காபகரிஸ்பத் | ஸா; ஸாநி | கரிகா ||
இர். வா. னா | வந்... தித் பத் | ஸா ர. | ஸ... ||

3) காபதபா கப | காபகரிஸ்பத் | ஸா; ஸாநி | கா கபதா தபபா ||
இர்... வா. னா | வந்... தித் பத் | ஸா ர. | ஸ... ||

1) காபதஸ்ஸ் ||; ரித் பபகபா தநிஸ் ||; ஸ்நிநித் ||
இத் லோலே | க | ஞ ன ஜா . . லே | ஸங் . . ||

2) தபபகபா பததரிஸா | பதநிஸா | பதநிஸா | கா கதா த் | கபகதபா கரிஸா ||
இ... த லோ... லே | க | ஞ ன ஜா ல | ஜாலமேல | கா... ம... கதி... || (பார்வதி)

சரணம்

1) காபதஸ்ஸ் | கா தபகரி | கரிஸா | கரி | கா | கப ||
ஸ்யா மகிருஷ்ண | ஸோதநி | ரிசிவ | சங் கரி | கேன | ரி... ||

2) தபபகபா தஸ்ஸ் | கா தபகரிஸா | கரிஸா | கா தப | தா | பப ||
ஸ்யா... மகிருஷ்ண | சோத் | ரிசிவ | சங் கரி | கேன... || ரி... ||

3) தபபகபா பதநிஸா | கா தபகரிஸா | கபகரி | கபதஸ் | கா | கரி | கேன... || ரி | கேன... ||
ஸ்யா... மகிருஷ்ண | சோத் | ரிசிவ | சங் கரி | கேன... || ரி | கேன... ||
த | கபதா த | ஸ்ஸா | நி | தா | பா | கக | தப | கரி | ஸ் ||
தா மகாம | பீடவாசி | னி | சாம் | பவி | மரு | டா | னி... || (பார்வதி)

Obituary

Jon Higgins

Prof. Jon Higgins, who lost his precious life in a freak accident in December last, was one of the few Westerners, probably the only one, who acquired a fair degree of mastery of the Carnatic music idiom, its melodic finesse and its range. His guru-kula under the scions of the Dhanammal family, Jayammal, Bala, and Viswa, extended over a decade. This probably accounted for the remarkable sensitiveness, taste, style and integrity with which he could render three-hour concerts flawlessly. There was a time during his stay in India, when he could not cope with the demand for his "cutcheries" from all parts of India. He left only one impression—a dedicated votary at the altar of Carnatic music. Was it the warmth and brightness of the dying flame?

Higgins did a lot to get Indian musicians over to U. S. to teach in American Universities.. Wesleyan University, where

he was the Dean of Fine Arts, has been and is even to day, an active centre for teaching Carnatic classical music, with T. Viswanathan, T. Ranganathan on the staff. When I called on Higgins at the Wesleyan in August 1982, he was practising swara singing in his room! I can never forget the warmth of his reception or the deep perceptiveness of his views on our music (vide detailed interview published in the January 1983 issue of "SHANMUKHA").

A few days prior to the fatal accident, Jon wrote to me a very moving letter in which he said he was looking forward to visiting India in 1986. That ardent soul is now no more. Whenever A. I. R. plays his exquisite record "Enneramum Undham sannidhi chera..." rendered in chaste Devagandhari of classical vintage, to think that it is the sound of a voice lying still in a far off grave, is very distressing. The good Lord would surely give his musical soul peace, well earned by his utter dedication to Carnatic music.



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